



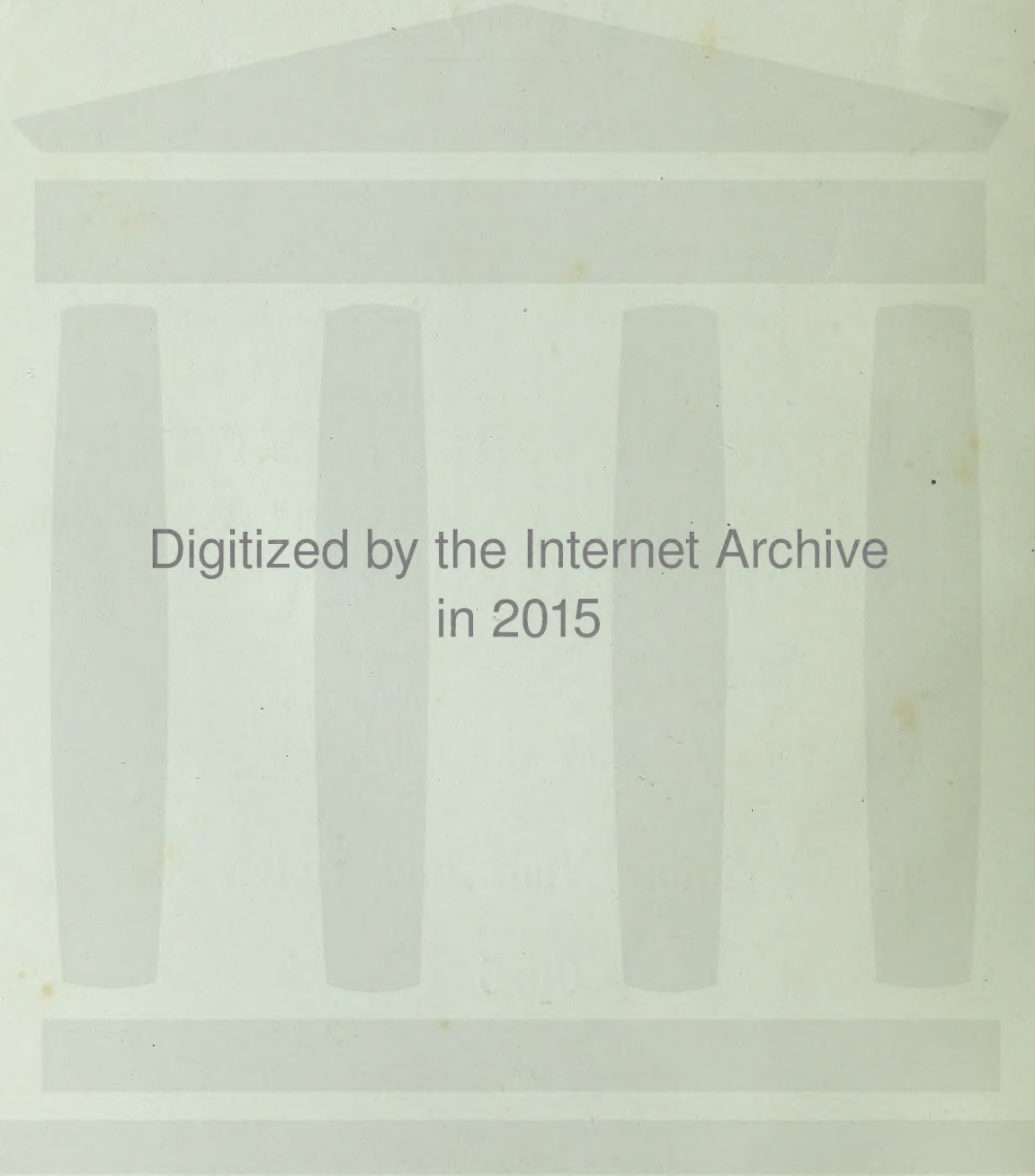
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PRINZ LOUIS FERDINAND QUARTETT

Piano, Violine, Viola und Violoncell

Op. 5





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Quartett

für Pianoforte, Violine, Viola und Violoncell

von

Louis Ferdinand, Prinz von Preussen

Op. 5

Ihrer Königlichen Hoheit der Frau Prinzessin Ferdinand von Preussen
von ihrem Sohne gewidmet

Violine.

Allegro espressivo.

Pfte.

1 2 3 4

p *pp*

mf *p* *f*

1

più f *pp*

1 *f* *dim.* *pp*

dolce espressivo *dim.*

3 2 *tr* *tr* *dolce*

pp

sf *p*

2

3

ff

dolce *mf* *p* *cresc.*

f *pp* *dolce*

pp *mf*

2 4 *p dolce* *poco meno p* *pp* *mf*

f *p* *cresc.*

tr *mf* *cresc.* *tr* *f* *tr ten.* *sf* *p*

cresc. *f* *p* *sotto voce* *pp*

1. *dolce e piano smorz.* 2.

6 Solo *p dolce* *mf*

pp *mf* *p*

dolce espressivo *sf* *p espressivo*

sf *p espressivo*

8 *sf* *dolce* *tr* *tr* *mf* *p*

f *p* *sotto voce*

pp

sempre più p 9

cresc. poco a poco

ff *dim. poco a poco* *p* *dim.*

sotto voce *pp* *smorz.* *morendo*

10 *pizz.* *arco* 2

pp *p* *Solo* 11

mf *p*

cresc. *f* *p* 12 *con anima, ma dolce*

tr *dolce* *cresc.* 1

dolce
f
pp
 13
pp
cresc.
f
 1
p dolce
 14
p
cresc.
f
dim.
p
cresc.
tr
mf
cresc.
f
sf
 1
p
 3 15
cresc.
f
p
pp
f
dim.
pp
f
tr
tr
dolce
smorz.
mf
p
 16
mf
pp
sempre più p
smorz.
ff
 1.
pp sotto voce
 2.

5

Adagio.

pp

pp

17

p

pp

1

mf

pp

2

pp

18

p

pp

pp

mf

pp

19 Solo

pp

con anima poco cresc.

mf

p dolce

mf

dim. pp

sotto voce pp

mf

20

pp

pp

sotto voce

1

mf

3

21

p

morendo

pp

Solo

dolce

sf

f

22

pp

cresc.

f

mf

sf

pp

sotto voce

sempre calando

f

p morendo

ppp

cresc. *tr* *f* *p* *1*
tr *1.* *2.* *1*
27 *f* *pp* *tr* *3*
tr *3* *f* *2.* *tr*
2. *tr* *3* *28* *tr* *tr*
dolcissimo e sotto voce
pizz. *1* *arco* *tr* *tr*
dolce
mf *pp* *pp* *tr* *tr*
pizz. *1* *arco* *tr* *1*
29 *tr* *pp* *tr* *mf* *tr*
p *dim.* *pp* *tr* *tr*
1. *2.* *f* *Men. da capo.*

Rondo.

Violine.

Tempo moderato.

grazioso ed espressivo

Musical score for Violin, Rondo, Tempo moderato. The score consists of 11 staves of music in B-flat major, 2/4 time. It includes various musical notations such as dynamics (*pp*, *p*, *f*, *ff*, *cresc.*, *pizz.*), articulation (accents, slurs), and performance instructions (*dolcissimo ma espressivo*, *più f*, *più cresc.*). Measure numbers 1, 30, 31, 32, 33 are indicated. The piece concludes with a final cadence.

Violine.

34

pp *dolcissimo*

1 35 Solo 3 *p* *sfz*

1 *f* *mf* *f* *mf*

36 *f* *p* *cresc.* *f* *dim.* *pp*

cresc. *f* *dim.* *pp*

37 *mf* *f* *pp* *pp*

2 *dim.* *fp* *dim.*

38 *fp* *con duolo* *pp*

fp *dim.* *pp*

2 39 *pp* *mf* *mf* *mf*

1 *p* *f* *dolce*

1 40 *dolce* *pp* *pp*

pp *cresc.* *f*

41 *p* *cresc.* *f* *p* *cresc.*

1 2

42 *dolce espressivo* *pp*

3 3 1

43 *smorz.* *dolcissimo*

mezza voce

3 3 1 44 *ff* *con fuoco*

ff

1

45 *p dolce* *cresc.*

46 *mf e cresc.* *f* *dim.*

1 *con anima* 1 *fp*

Violine.

11

47 3 2

p *pp*

fp *pp* *ff*

1 48 *ff* *mf* *diminuendo*

p *dim.* *morendo*

49 *pp* 1

Solo *dolce*

1 50 *pp* *dolce*

pp *p*

2 51 *fp* *dim.* *fp* *dim.* 3

fp con duolo

52 *mf* *fp* *dim.* *dolce* *Solo* *dolcissimo*

53 *f marcato* *f*

54 *f* *mf* *p* *dolcissimo* *sotto voce*

55 *pp* *dim.*

56 *p dolce espressivo* *poco marcato, e p* *sotto voce* *tr.*

57 *ppp* *tr.* *tr.* *tr.* *ff*

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Op. 5

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von ihrem Sohne gewidmet

Viola.

Allegro espressivo.

The musical score for the Viola part is written in B-flat major (two flats) and 6/8 time. It begins with a 4-measure rest. The first staff contains dynamics *pp*, *mf*, and *p*. The second staff starts with *f* and has a first ending bracket. The third staff has *più f* and *pp*. The fourth staff has *f*, *dim.*, and *pp*. The fifth staff is marked *dolce* and *dim.*. The sixth staff has *pp* and a third ending bracket. The seventh staff has *dolce*, *mf*, *sf*, and *p*. The eighth staff has *f* and *ff*. The ninth staff has a third ending bracket. The score concludes with a final chord.

3 *tr tr*
dolce *mf* *p* *cresc.*

f *pp* *dolce* *pp*

mf

2 4
p dolce *poco meno p* *pp*

mf *f*

p *cresc.* *mf* *cresc.* *tr*

f *tr* *sf* *p* *cresc.*

3 5
f *p* *sotto voce*

1. 2.
pp *dolce e p*

6
p *pp* *mf*

7
pp *mf* *p*

dolce *sf* *p* *sf*

8 *p* *sf* *sf* *dolce* *mf*

p *f* *p* *sotto voce*

pp

9 *sempre più p*

cresc. poco a poco

ff *sotto voce* *dim. poco a poco* *p* *dim.*

pp *smorz.* *morendo*

10 *pizz.* *arco* 2

pp *p* *pizz. 11*

arco *mf* *p*

12 *cresc.* *f* *p* *con anima, ma dolce*

p *cresc.* 1

f *dolce* *pp* *cresc.* 13
f 1
p dolce *cresc.*
 14 *f* *dim.* *p*
cresc. *mf* *cresc.* *tr* 1
sfz *p* *cresc.* *f* 3
 15 *p* *pp* *f*
dim. *pp* *f* *smorz.* *dolce*
 16 *mf* *p* *mf*
sempre più p *smorz.*
 1. *ff* *pp sotto voce* 2.

Musical score for a piano piece, featuring 12 staves of music. The notation includes various dynamics (pp, p, mf, sf, cresc., dim., f, sf, p), articulation (accents, slurs), and performance instructions (Solo con anima, sotto voce, sempre calando, p morendo). The piece is in 2/4 time and ends with a repeat sign.

Tempo di Menuetto ma moderato.

1

p

sf *mf* *più f*

23

f *pp* *f*

p *f* *p* *f*

sfz

24

pp *p*

mf

p *cresc.* *f*

1. 2.

pp

25 Trio.

pp *pizz.*

arco *tr* *tr*

pp 3

Viola.

7

26

pp *cresc.* 1

f *p* 1

27

f 3

pp *tr* *f* 3

f 3

28

sotto voce *pizz.* 1

arco *pp* *mf* 2

pp *pizz.* 1

29

arco *pp sotto voce* 1

mf *p* *dim.* *pp* 1

tr *f* 1. 2.

Men. da capo.

Rondo.

Tempo moderato.

grazioso ed espressivo

The musical score for Viola is written in 2/4 time and consists of 11 staves. The key signature has two flats (B-flat and E-flat). The tempo is marked "Tempo moderato" and the character is "grazioso ed espressivo".

The score includes the following dynamics and markings:

- Staff 1:** *pp* (pianissimo)
- Staff 2:** *dim.* (diminuendo), first ending bracket (1)
- Staff 3:** *pp* (pianissimo), first ending bracket (1), measure 30
- Staff 4:** First ending bracket (1)
- Staff 5:** *pp* (pianissimo), first ending bracket (1)
- Staff 6:** *pp* (pianissimo), *fp* (fortissimo piano), *fp* (fortissimo piano), first ending bracket (1), measure 31, *Solo*, triplets (3), *fp* (fortissimo piano)
- Staff 7:** *f* (forte)
- Staff 8:** *pp* (pianissimo), first ending bracket (1), *tr* (trill), triplet (3), *pp* (pianissimo)
- Staff 9:** *pp* (pianissimo), *pp* (pianissimo), *più f* (più forte), first ending bracket (1)
- Staff 10:** *pp* (pianissimo), measure 32, *pp* (pianissimo), *tr* (trill), triplet (3), *cresc.* (crescendo), *più cresc.* (più crescendo)
- Staff 11:** *sf* (sforzando), first ending bracket (1), *pizz.* (pizzicato), first ending bracket (1), first ending bracket (1), first ending bracket (1), *arco* (arco), *p* (piano), first ending bracket (4)
- Staff 12:** *pp* (pianissimo), measure 33, first ending bracket (1)

34 *pp*

dolcissimo

1 35 Solo *p*

sf p f mf f

36 *cresc. f dim. pp cresc. f*

dim. pp mf f

37 *pp pp dim.*

38 *p pp pp dolce fp dim.*

1 *dim. pp*

39 *pp mf p mf f*

1 40 *dolce pp dolce*

2

pp *pp* *f*

41 *p* *cresc.* *f* *p* *cresc.*

f *pp*

2 42 *p*

1 *pp*

43 *smorz.* *dolcissimo*

1 *pp*

1 44 *ff con fuoco*

tr *p* *ff*

1 *ff*

1 45 *p dolce*

46 *cresc.* *mf e - cresc.*

f *dim.* *p* *pp*

47 *fp* *dolce* *fp* *dim.*

p *pp*

pp *ff* *tr* *p*

48 *ff*

mf *dim.* *p* *dim.*

49 *morendo* *pp*

11 50 *pp*

pp *dolce*

pp *pp*

51 *dim.* *pp* *p*

52 *pp* *mf* *sotto voce* *dim.*

sf *dim.* *pp* *dolcissimo*

53 *f marcato*

f

54 *f* *mf*

smorz. *sotto voce*

pp

55 *pp*

56 *p*

tr *ppp* *pizz.* *tr* *pp* *arco*

ppp *ff*

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Op. 5

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von ihrem Sohne gewidmet

Violoncell.

Allegro espressivo.

The musical score for the Violoncell part is written in bass clef, 6/8 time, and B-flat major. It consists of nine staves of music. The tempo is marked 'Allegro espressivo.' The score includes various dynamics and articulations:

- Staff 1: *pp*, *mf*, *p*
- Staff 2: *f*, *1*
- Staff 3: *più f*
- Staff 4: *pp*, *f*, *dim.*, *pp*
- Staff 5: *pp*
- Staff 6: *2*, *dolce*, *mf*, *pizz.*, *3*
- Staff 7: *1*, *arco*, *f*, *ff*
- Staff 8: *3*

Violoncell.

3 *dolce* *mf* *rf* *p* *cresc.*

f *pp* *pizz.*

arco *pp* *mf*

4 *pizz.* *p* *poco meno p*

arco *mf* *f*

tr *cresc.* *p* *mf*

tr *cresc.* *f* *fz* *p*

cresc. *f* *3* *5* *p*

sotto voce *pp* *1.* *2.*

6 *p* *pp* *mf* *pizz.*

arco *mf* *p* *1* *tr* *sf*

1 *tr* *sf* *1* *tr* *sf*

8

dolce arco *mf* *pizz.*

f *p* *pizz.*

arco *pp* *sempre più p*

9 *cresc. poco a poco*

ff

dimin. poco a poco *p* *dim.* *pp*

smorz. *morendo* 10 *pizz.*

arco *dolce* *pp*

pizz. 11

arco *mf*

pizz. *cresc.* *f* *p* 12

p *cresc.* 1

Violoncell.

f pizz. 13 arco pp
 cresc. f
 pizz. p
 arco cresc. 14 f
 dim. p cresc. tr mf
 cresc. tr f sfz 1 p cresc.
 3 15 f p
 pp f dim. pp f smorz.
 16 mf p mf
 ppp smorz.
 1. ff pp sotto voce 2.

Adagio.

Violoncell score for Adagio, measures 1-22. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The tempo is marked Adagio.

Measures 1-16: *pp* (pianissimo). Measure 17: *sfp* (sforzando piano) followed by *p* (piano) and *pp*. Measure 18: *pp*, *mf* (mezzo-forte), *pp*. Measure 19: *pp*, *p* (piano), *poco cresc.* (poco crescendo), *mf*, *p dolce* (piano dolce). Measure 20: *pp*, *pp*, *pizz.* (pizzicato). Measure 21: *pp*, *sfp*, *f* (forte), *dolce* (dolce). Measure 22: *f*, *mf*, *pp*, *morendo* (morendo).

Other markings include *tr* (trill) in measure 16, *arco* (arco) in measure 21, and *pizz.* (pizzicato) in measure 22. Dynamics include *pp*, *p*, *mf*, *f*, *sfp*, *dim.* (diminuendo), and *morendo*.

Tempo di Menuetto ma moderato.

Musical score for Violoncell, Tempo di Menuetto ma moderato. The score consists of 11 staves of music in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The music features various dynamics including *p*, *pp*, *f*, *più f*, *cresc.*, *mf*, and *pizz.* There are also trills (*tr*) and a trill with a grace note (*tr grace*). The score includes measures 23, 24, 25 (Trio), and 26. Measure 25 is marked "Trio" and has a 3/4 time signature. Measure 26 is marked "3" and has a 3/4 time signature. The score ends with a double bar line.

Violoncell.

7

cresc. *f* *tr* *1*
p *tr* *tr* *1*
27 *tr* *tr* *3*
ff *pp* *f* *tr*
tr *tr* *3*
28 *pizz.* *1*
pp *arco* *tr* *2*
ppp *mf*
pizz. *1*
pp
arco *29* *pp sotto voce*
tr *mf* *p* *dim.* *pp* *tr*
tr *1.* *2.*
f *Men. da capo.*

Rondo.

Tempo moderato.

grazioso ed espressivo

The score is written for Violoncell in bass clef, 2/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is *Tempo moderato* and the style is *grazioso ed espressivo*.

The score consists of 11 staves of music. Key features include:

- Staff 1:** Starts with a *pp* dynamic and a *dim.* marking. A first ending bracket labeled "1" spans the final measure.
- Staff 2:** Continues the melodic line.
- Staff 3:** Features a first ending bracket labeled "1" and a *pp* dynamic.
- Staff 4:** Includes a first ending bracket labeled "1" and a *pp* dynamic.
- Staff 5:** Starts with a *pp* dynamic, followed by a *pizz.* (pizzicato) marking. A first ending bracket labeled "1" is present.
- Staff 6:** Marked *arco* (arco), featuring triplets and a *fp* (fortissimo piano) dynamic.
- Staff 7:** Includes a first ending bracket labeled "1" and a *pp* dynamic.
- Staff 8:** Features a first ending bracket labeled "1" and a *pp* dynamic.
- Staff 9:** Includes a first ending bracket labeled "1" and a *pp* dynamic.
- Staff 10:** Starts with a *sf* (sforzando) dynamic, followed by a *pizz.* marking. A first ending bracket labeled "1" is present.
- Staff 11:** Marked *arco*, featuring a first ending bracket labeled "1" and a *pp* dynamic.

The score concludes with a first ending bracket labeled "1" on the final staff.

34 *pp* *dolcissimo*

1 35 *pizz.* *p* *arco* *p*

1 *f* *mf* *f* *f*

36 *mf* *f* *p* *cresc.* *f*

dim. *pp* *cresc.* *f*

dim. *pp*

1 37 *mf* *pp* *pp*

dim.

3 38 *pp* *pp*

dolce *dim.* *dim.* *pp* *p*

2 39 *pp*

pp *mf* *mf* *mf* *mf*

40

p *f* *pp* *pp*

3 2 3 pizz.

41

f *p* *arco* *cresc.* *f* *p*

3 1

42

cresc. *f* *pp*

2 1

43

pp *pp* *dolcissimo*

1

44 *con fuoco*

ff *tr* *sf* *tr* *sf* *tr* *tr*

45

p dolce *ff* *tr* *sf* *tr* *sf* *tr* *1*

cresc.

This page contains ten staves of music for the Violoncell. The key signature has two flats (B-flat and E-flat). The music is marked with various dynamics including *p* (piano), *f* (forte), *pp* (pianissimo), *ff* (fortissimo), *cresc.* (crescendo), *arco* (arco), *pizz.* (pizzicato), *dolcissimo*, and *con fuoco*. There are also trills marked *tr*. Measure numbers 40, 41, 42, 43, 44, and 45 are indicated at the start of their respective staves. The notation includes eighth notes, quarter notes, and sixteenth notes, with some triplets and slurs.

Musical score for Violoncell, page 11. The score consists of ten staves of music in bass clef. The key signature is B-flat major (two flats). The time signature is 2/4. The score includes various musical notations such as slurs, trills (tr), and dynamic markings.

Measure numbers 46, 47, 48, 49, and 50 are indicated at the beginning of their respective staves.

Dynamic markings and performance instructions include:

- mf e cresc.* (mezzo-forte e crescendo)
- f* (forte)
- dim.* (diminuendo)
- p* (piano)
- pp* (pianissimo)
- sotto voce* (under the voice)
- dolce* (sweetly)
- pp* (pianissimo)
- pp morendo* (pianissimo, fading)
- ff* (fortissimo)
- mf* (mezzo-forte)
- diminuendo* (diminuendo)
- p* (piano)
- dim.* (diminuendo)
- morendo* (fading)
- ppp* (pianississimo)
- pp* (pianissimo)
- pizz.* (pizzicato)
- arco* (arco)

The score concludes with a double bar line and a repeat sign at the end of the final staff.

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Prinz Louis Ferdinand

Musikalische Werke

HERAUSGEGEBEN VON HERMANN KRETZSCHMAR

Nr. 5

QUARTETT

FÜR PIANOFORTE, VIOLINE,
VIOLA UND VIOLONCELL

Op. 5



Quartett

für Pianoforte, Violine, Viola und Violoncell

von

Louis Ferdinand, Prinz von Preussen

Op. 5

Ihrer Königlichen Hoheit der Frau Prinzessin Ferdinand von Preussen
von ihrem Sohne gewidmet

Allegro espressivo.

Violino.

Viola.

Violoncello.

Pianoforte.

Allegro espressivo.

mf *p* *pp* *mf* *p* *con espress.* *f*

The image shows a page from a musical score for the opera 'L'Espresso' by Giuseppe Verdi. The score is written for voice and piano. The key signature is B-flat major (two flats). The time signature is 4/4. The music is in Italian. The vocal part is written in a single staff with a soprano clef. The piano accompaniment is written in two staves, treble and bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like 'più f'. The text 'L'Espresso' is written in a stylized font at the top of the page. The score is divided into measures by vertical bar lines. The first measure of the vocal part is marked with a '1' above the staff. The piano accompaniment starts with a series of chords in the left hand and a melodic line in the right hand. The overall style is characteristic of 19th-century Italian opera music.

Musical score for "The Swan" from "The Swan Lake" by Pyotr Ilyich Tchaikovsky. The score is in 3/4 time, key of B-flat major, and consists of 8 measures. The top system shows the vocal line (Soprano) and the piano accompaniment (Right and Left Hand). The bottom system shows the piano accompaniment (Right and Left Hand) and the vocal line (Soprano). The score includes dynamic markings such as "cresc.", "f", "dim.", and "sfz".

pp dolce espressivo dolce

8 pp tutto molto dolce e legato

dim.
dim.

pp
pp
8
sempre diminuendo
smorz.
Ped.

2
dolce
dolce
dolce
dolce ma con anima
p
mf

p
p
pizz.
8
cresc.

4

First system of musical notation, measures 1-4. The system includes a vocal line (Soprano, Alto, Tenor/Bass) and a piano accompaniment. The key signature is two flats (B-flat and E-flat). The vocal line begins with a rest in measure 1, followed by a melodic line in measure 2. The piano accompaniment features a continuous eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. Dynamics include *ff* (fortissimo) and *f* (forte). The word *f* is also written above the piano part in measure 2.

Second system of musical notation, measures 5-8. The vocal line continues with a melodic line. The piano accompaniment features a continuous eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. Dynamics include *dim.* (diminuendo) and *p.* (piano). The word *dim.* is written above the piano part in measure 7.

Third system of musical notation, measures 9-12. The system includes a vocal line (Soprano, Alto, Tenor/Bass) and a piano accompaniment. The key signature changes to three sharps (F-sharp, C-sharp, G-sharp). The vocal line begins with a rest in measure 9, followed by a melodic line in measure 10. The piano accompaniment features a continuous eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. Dynamics include *dolce* (dolce) and *p* (piano). The word *dolce* is written above the piano part in measure 10. The word *smorz.* (smorzando) is written above the piano part in measure 11. The word *p* is written above the piano part in measure 12.

Fourth system of musical notation, measures 13-16. The system includes a vocal line (Soprano, Alto, Tenor/Bass) and a piano accompaniment. The key signature changes to three sharps (F-sharp, C-sharp, G-sharp). The vocal line begins with a rest in measure 13, followed by a melodic line in measure 14. The piano accompaniment features a continuous eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. Dynamics include *mf* (mezzo-forte), *p* (piano), and *cresc.* (crescendo). The word *mf* is written above the piano part in measure 13. The word *p* is written above the piano part in measure 14. The word *cresc.* is written above the piano part in measure 15.

This musical score is for the piece 'L'Espresso' by Franz Liszt, from the 'Années de voyage' series. It is written for piano and voice. The score is in 3/4 time and consists of 12 measures. The key signature is E major (three sharps). The piano part is written in treble and bass staves, while the voice part is in a single staff. The score includes dynamic markings such as *f*, *pp*, *p*, *dolce*, and *mezza voce*. The tempo is marked 'Allegretto'. The score is published by G. Ricordi & Co. in Milan.

Musical score for "The Swan" from "The Swan Lake" by Pyotr Ilyich Tchaikovsky. The score is in 3/4 time, key of B-flat major, and features a melody for the Swan and a piano accompaniment. The melody is marked *pp* (pianissimo) and *arco* (arco). The piano accompaniment includes a rapid sixteenth-note figure in the right hand and a slower, more melodic line in the left hand. The score is divided into two systems, each with a repeat sign and a "Red." (Reduction) marking.

A musical score for the song "The Rose Tree" in G major, 2/4 time. The score is arranged for voice and piano. The vocal line is written in a single staff with a treble clef. The piano accompaniment consists of three staves: a right-hand piano part in treble clef, a left-hand piano part in bass clef, and a grand staff (treble and bass clef) for the piano. The key signature has one sharp (F#) and the time signature is 2/4. The score includes a variety of musical notations such as eighth notes, quarter notes, half notes, and rests. There are also dynamic markings like *mf* (mezzo-forte) and *f* (forte). The score is divided into measures by vertical bar lines. The overall style is that of a traditional sheet music print.

A musical score for the song "The Rose Tree." The score is written for voice and piano. The voice part is in the upper staves, and the piano accompaniment is in the lower staves. The key signature is B-flat major (two flats). The time signature is 4/4. The score consists of two systems. The first system has three staves: a vocal staff, a piano staff, and a bass staff. The second system has two staves: a vocal staff and a piano staff. The piano accompaniment features a prominent melody in the right hand and a supporting bass line in the left hand. The vocal melody is simple and catchy, with a dotted line indicating a continuation of the melody. The score is labeled "L. F. 5" at the bottom.

4

p dolce *poco meno p* *pp*

p dolce pizz. *poco meno p* *pp*

poco meno p

4

pp dolce e legato *poco meno p* *dim.*

mf *arco* *mf* *mf*

pp *mf*

f *p* *p*

8

f

cresc. *mf* *cresc.* *mf* *cresc.* *f*

cresc. *mf* *cresc.* *mf* *cresc.* *f*

cresc. *mf* *cresc.* *mf* *cresc.* *f*

8

cresc. *mf* *cresc.*

7

tr. tr. ten. *p*

8

f *sf* *p*

cresc. *cresc.* *cresc.* *f* *p*

8....

5 *sotto voce* *p* *sotto voce* *p*

8 5 *p* *con*

voce *pp* *voce* *pp* *sotto voce* *pp*

espressione *dim.* *pp*

1. 2. *dolce e piano smorz.* 1. 2. *dolce e piano* 1. 2.

L. F. 5.

6 Solo

8

6 Solo

p *dolce*

p *pp*

p *pp*

6

p *dolce*

Musical score for "L'Espresso" by Maurice Strakosky. The score is in 3/4 time, key of D major (three sharps), and consists of 8 measures. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The piano part includes dynamics like *mf*, *pp*, and *pizz.*, and articulation like staccato. The introduction ends with a double bar line and a repeat sign.

Violin I

Violin II

Cello/Double Bass

Violin I

Violin II

8

7

mf

p

mf

arco

p

f

dim.

p

dolce espressivo

dolce

p cresc.

f

ff

dim.

This musical score is divided into two systems, each containing staves for Violin, Viola, and Piano. The first system (measures 1-12) is in B-flat major and 3/4 time. The Violin part begins with a trill and is marked *p espressivo*. The Viola part is marked *p*. The Piano part features a continuous eighth-note accompaniment, starting *p* and reaching *ff* by measure 6, then *dim.* by measure 12. The second system (measures 13-24) continues the same textures. The Piano part includes dynamic markings *cresc.* and *ff*. The third system (measures 25-36) introduces a new section for the Violin and Viola, marked *dolce* and *mf*, with an 8-measure rest for the Piano. The Piano part resumes in the fourth system (measures 37-48) with a new eighth-note pattern, marked *p* and *f*, and includes *pizz.* and *arco* markings. The score concludes with a *dim.* marking in the final measures.

p
sotto voce
sotto voce
pizz.
p
dolce
p
Red. * *Red.*

pp
pp
arco
pp
pp
pp
Red. * *Red.*

sempre più p
sempre più p
sempre più p
pp e sempre dim.
Red. *

cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
9
L. F. 5.

Musical score for piano and voice. The score is written in B-flat major (two flats) and 4/4 time. The piano part features a melodic line in the right hand and a harmonic line in the left hand. The piano part includes various dynamics such as *ff*, *p*, *pp*, *ppp*, and crescendos like *morendo* and *poco cresc.*. The voice part is indicated by *sotto voce* and includes a *pizz.* (pizzicato) section. The notation includes slurs, ties, and a repeat sign with first and second endings. The page is numbered "L. F. 5." at the bottom.

arco
arco
arco
dolce
cresc.
p
dolce
mf
p
pp
pp
pp

This system contains the first three staves of the musical score. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats. The first staff has 'arco' markings above it. The second staff has 'arco' and 'dolce' markings. The third staff has 'dolce' and 'p' markings. The fourth staff has 'cresc.' and 'p' markings. The fifth staff has 'mf' and 'p' markings. The sixth staff has 'pp' markings.

Solo
11
pizz.
pizz.
arco
arco
pp

This system contains the next three staves. The top staff has a 'Solo' marking and a measure number '11'. The second staff has 'pizz.' markings. The third staff has 'pizz.' and 'arco' markings. The fourth staff has 'pp' markings. The fifth staff has 'arco' markings. The sixth staff has 'arco' markings.

mf
mf
mf
dolce
mf

This system contains the next three staves. The top staff has 'mf' markings. The second staff has 'mf' markings. The third staff has 'mf' markings. The fourth staff has 'dolce' and 'mf' markings. The fifth staff has 'mf' markings.

cresc.
f
p
pizz.
cresc.
f
arco
p
cresc.
p
cresc.
f
dim.
p

This system contains the final three staves. The top staff has 'cresc.' and 'f' markings. The second staff has 'p' markings. The third staff has 'pizz.' and 'cresc.' markings. The fourth staff has 'f' and 'arco' markings. The fifth staff has 'p' markings. The sixth staff has 'cresc.' and 'p' markings. The seventh staff has 'cresc.' and 'f' markings. The eighth staff has 'dim.' and 'p' markings.

12

con anima, ma dolce

con anima, ma dolce

12

pp

dolce

p

cresc.

cresc.

cresc.

p

cresc.

cresc. molto

8

f

dolce pp

dolce pp pizz.

f

8

f

dim.

pp dolcissimo

poco f

Red.

** Red.*

13

pp

cresc.

cresc.

arco

cresc.

13

8

pp

cresc.

** Red.*

** Red.*

First system of musical notation, measures 1-4. The system consists of five staves: two for the upper strings (Violin I and Violin II), two for the lower strings (Viola and Cello/Double Bass), and a grand staff for the piano. The key signature is two flats (B-flat and E-flat). The first measure of the piano part features a forte (*f*) dynamic and a triplet of eighth notes. The string parts have various rhythmic patterns, including eighth and sixteenth notes.

Second system of musical notation, measures 5-8. The upper strings play a melodic line marked *p dolce* (piano, dolce). The lower strings play a pizzicato (*pizz.*) line. The piano part continues with a melodic line marked *dim.* (diminuendo) and *p* (piano). The system ends with a repeat sign and a first ending bracket.

Third system of musical notation, measures 9-12. The upper strings play a melodic line marked *p* (piano). The lower strings play a melodic line marked *arco* (arco). The piano part continues with a melodic line marked *p* (piano). The system ends with a repeat sign and a first ending bracket.

Fourth system of musical notation, measures 13-16. The system consists of five staves. The upper strings play a melodic line marked *f* (forte). The lower strings play a melodic line marked *f* (forte). The piano part continues with a melodic line marked *f* (forte). The system ends with a repeat sign and a first ending bracket.

*

L. F. 5.

This page of musical notation is for a piano piece, likely in a minor key given the key signature of two flats. It consists of several systems of staves, each containing a grand staff (treble and bass clef) and a separate staff for the right hand. The notation includes various musical elements:

- Dynamic markings:** *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), *f* (forte), and *sfz* (sforzando).
- Trills:** Indicated by *tr* above notes.
- Accents:** Indicated by *>* above notes.
- Rehearsal marks:** Numbered 8, indicating the start of a new section.
- Repeat signs:** Double bar lines with dots, indicating repeated patterns.
- Ornaments:** A small 'Red.' (Red) marking is present at the bottom of the page.

The notation is written in a clear, professional style, typical of early 20th-century musical publications. The page number '15' is located in the top right corner.

16

15

p

pp

tr

pp

f

dim.

pp

f

dim.

pp

f

dim.

pp con espress.

f

smorz.

dolce

smorz.

dolce

smorz.

f

smorz.

p

mf

tr

p

mf

tr

p

mf

tr

p



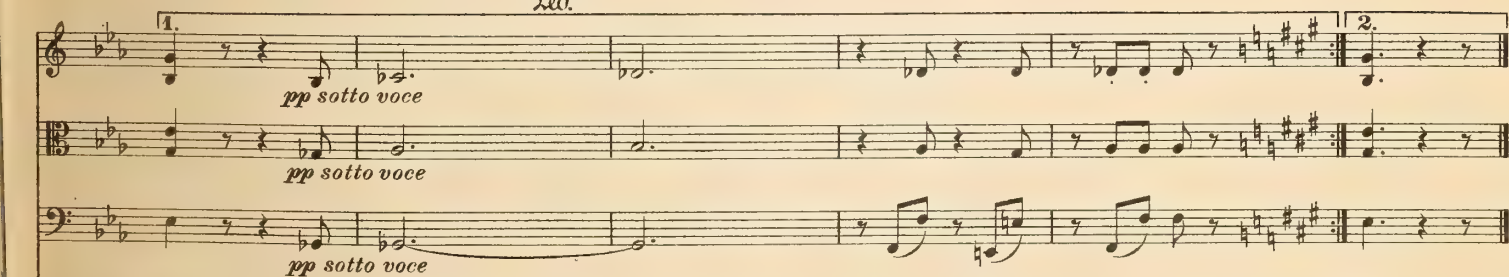
First system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The key signature has two flats (B-flat and E-flat). The tempo is marked *mf* (mezzo-forte) on the vocal staves. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes.



Second system of the musical score. The vocal staves are marked *pp* (pianissimo) and *sempre più p* (always more piano). The piano part continues with its intricate texture. A fermata is placed over a measure in the piano part, with the marking *ppp* (pianissimissimo) below it. The system ends with the marking *sempre dim.* (always decrescendo).



Third system of the musical score. The vocal staves are marked *smorz.* (morendo, dying away). The piano part is marked *ff* (fortissimo) at the end of the system. A *Red.* (Ritardando) marking is placed below the piano part towards the end of the system.



Fourth system of the musical score, marked with a first ending bracket (1.). The vocal staves are marked *pp sotto voce* (pianissimo, sotto voce). The piano part continues with its characteristic texture.



Fifth system of the musical score, marked with a first ending bracket (1.). The vocal staves are marked *pp ma con espressione* (pianissimo, but with expression). The piano part features a more sustained accompaniment in this section.

Adagio.

First system of the Adagio section. It consists of three staves: a vocal line (treble clef), a piano line (alto clef), and a bass line (bass clef). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The vocal line is mostly rests. The piano line has a *pp* dynamic marking. The bass line contains a melodic line with eighth and sixteenth notes.

Adagio.

cantabile

Second system of the Adagio section. It consists of three staves. The vocal line (treble clef) has a *dolce* marking. The piano line (alto clef) has a *pp* marking. The bass line (bass clef) continues the melodic line. There is a *2* marking above the vocal line in the third measure.

Third system of the Adagio section. It consists of three staves. The vocal line (treble clef) has a *pp* marking. The piano line (alto clef) has a *pp* marking. The bass line (bass clef) continues the melodic line.

Fourth system of the Adagio section. It consists of three staves. The vocal line (treble clef) has a *pp* marking. The piano line (alto clef) has a *pp* marking. The bass line (bass clef) continues the melodic line.

Fifth system of the Adagio section. It consists of three staves. The vocal line (treble clef) has a *pp* marking. The piano line (alto clef) has a *pp* marking. The bass line (bass clef) continues the melodic line.

Sixth system of the Adagio section. It consists of three staves. The vocal line (treble clef) has a *pp* marking. The piano line (alto clef) has a *pp* marking. The bass line (bass clef) continues the melodic line.

Seventh system of the Adagio section. It consists of three staves. The vocal line (treble clef) has a *pp* marking. The piano line (alto clef) has a *pp* marking. The bass line (bass clef) continues the melodic line. There is a *17* marking above the vocal line in the third measure.

Eighth system of the Adagio section. It consists of three staves. The vocal line (treble clef) has a *pp* marking. The piano line (alto clef) has a *pp* marking. The bass line (bass clef) continues the melodic line. There is a *17* marking above the vocal line in the third measure. The system ends with a *L. F. 5.* marking.

espressivo

mezza voce

p *mf*

pp *sf* *pp* *sf* *pp*

dolce *sf* *dim. p* *mf* *f* *pp*

And. *

p *pp* *pp* *f* *pp* *p* *dim.* *sotto voce*

18

pp *mf* *pp* *mf* *pp* *mf* *pp*

18

con duolo *cresc.* *mf* *pp* *mf* *pp*

pp *pp* *pp* *pp*

cresc. *mf* *pp* *mf* *dim.* *p* *dim.*

8

19 Solo *con anima* *poco cresc.* *mf*

p *poco cresc.* *mf*

p *poco cresc.* *mf*

19 *pp* *poco cresc.* *mf*

p dolce *mf*

p dolce

p dolce

p *marcato* *mf*

Solo *con anima*

p *cresc.*

mf dim. pp sotto voce

mf dim. pp sotto voce

mf dim. pp

pp p pp dim.

pp mf pp

pp mf pp

pp mf pp

pp

con duolo mf pp mf dim. p dim.

sotto voce sotto voce

pizz.

tr agitato ed espressivo pp poco a poco cresc.

mf p morendo

con affetto mf p dim. morendo

22

arco
pp
dolce espressivo

21

pp
pp
pp
dim.

Solo

dolce
sotto voce
6

sf
sf
sf
fp
15

pp cresc. dolce ppp cresc. ad libitum

22 f mf 22 mf ff

sotto voce pp pizz. mezza voce sf dim. p Red. *

sempre calando f p ppp p morendo p dim. pp morendo sempre calando fz p morendo

Tempo di Menuetto ma moderato.

First system of musical notation for the Minuet tempo section. It consists of three staves: Treble, Alto, and Bass. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The first staff has a melodic line with some rests, the second staff has a similar melodic line, and the third staff has a more active bass line with eighth and sixteenth notes.

Tempo di Menuetto ma moderato.

Second system of musical notation for the Minuet tempo section. It consists of two staves: Treble and Bass. The key signature remains three flats and the time signature is 3/4. The music continues with a piano (*p*) dynamic. The first staff has a melodic line, and the second staff has a bass line with chords and some single notes.

Third system of musical notation for the Minuet tempo section. It consists of three staves: Treble, Alto, and Bass. The key signature is three flats and the time signature is 3/4. The music features various dynamics including *p*, *f*, *più f*, *mf*, *sf*, and *dim.*. The first staff has a melodic line with some trills, the second staff has a similar melodic line, and the third staff has a bass line with chords and some single notes.

Fourth system of musical notation for the Minuet tempo section. It consists of three staves: Treble, Alto, and Bass. The key signature is three flats and the time signature is 3/4. The music features various dynamics including *pp*, *f*, *ff*, and *pp*. The first staff has a melodic line with some trills, the second staff has a similar melodic line, and the third staff has a bass line with chords and some single notes. There are repeat signs and a section marked with a double bar line and the number 23.

Fifth system of musical notation for the Minuet tempo section. It consists of three staves: Treble, Alto, and Bass. The key signature is three flats and the time signature is 3/4. The music features various dynamics including *p*, *f*, and *pp*. The first staff has a melodic line with some trills, the second staff has a similar melodic line, and the third staff has a bass line with chords and some single notes. There are repeat signs and a section marked with a double bar line and the number 23.

24

pp

sfz

pp

pp

24

sfz

dim.

pp

p

p

pp

p

mf

p

cresc.

più f

f

cresc.

cresc.

1.

2.

pp

pp

pp

1.

2.

pp

pp

26 25 Trio.

dolcissimo

pp

pizz.

pizz.

25

dolcissimo

arco

pp

arco

pp

con espress.

dolce e legato

26

p

cresc.

pp

cresc.

pp

cresc.

26

p

cresc.

f

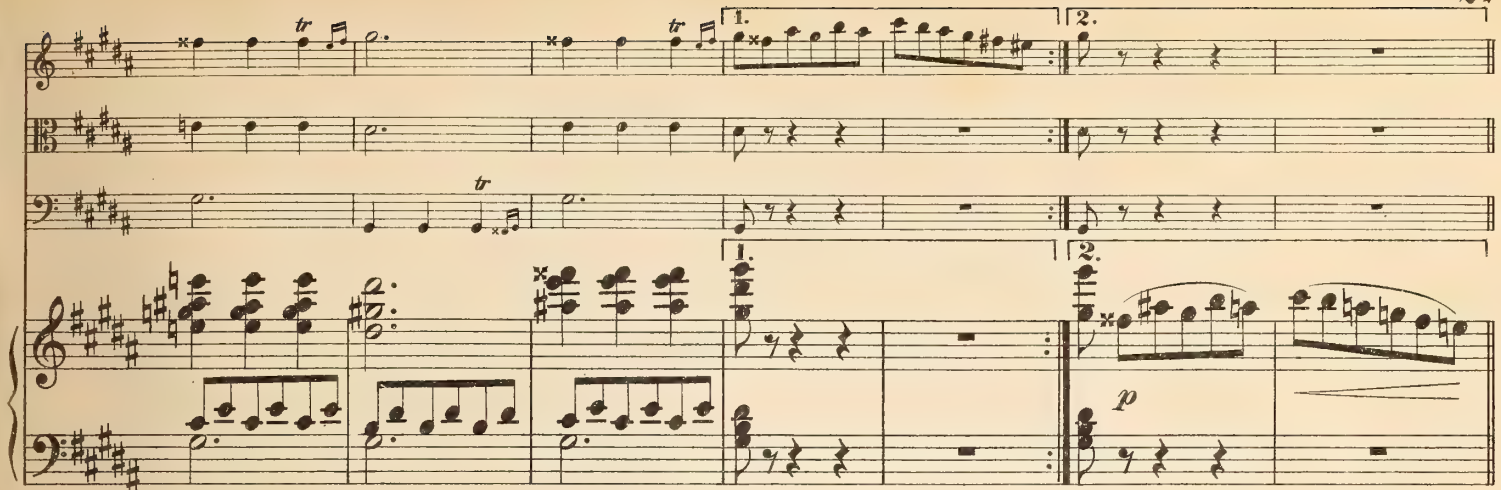
f

f

f

ff

p



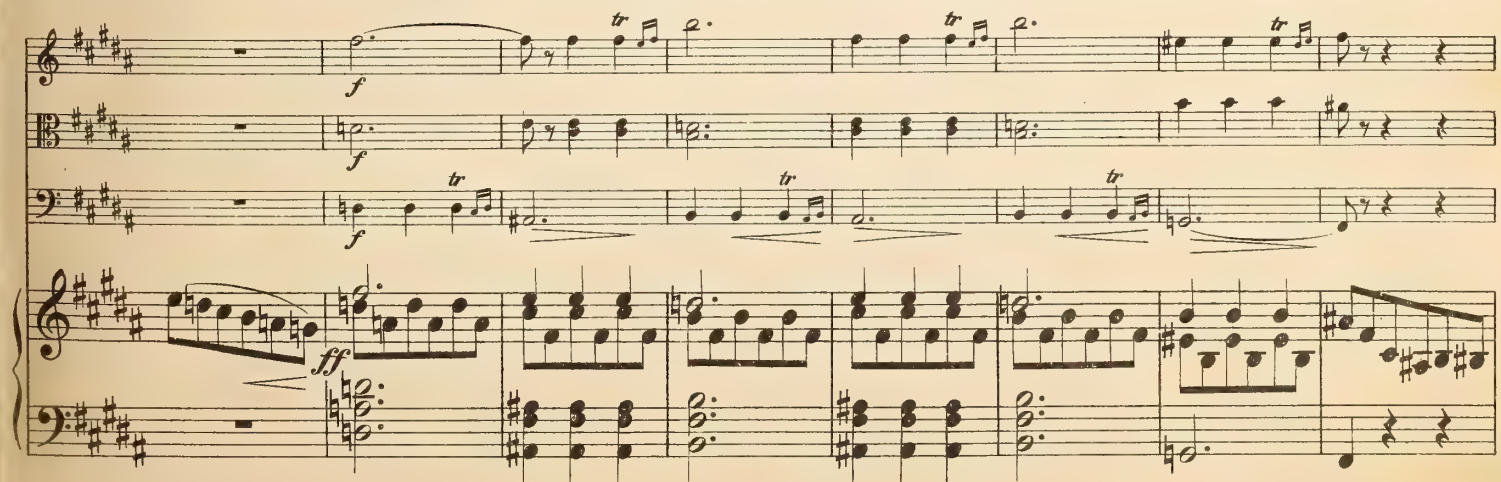
First system of the musical score. It consists of four staves. The top two staves (treble and alto clefs) contain a melody with trills (tr) and a first/second ending bracket. The bottom two staves (bass and grand staff) contain a piano accompaniment with chords and a melodic line in the bass. The key signature has three sharps (F#, C#, G#).



Second system of the musical score, starting at measure 27. It features a piano accompaniment with a forte (f) dynamic and a trill (tr) in the bass line. The grand staff shows a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line.



Third system of the musical score. The piano part begins with a very soft (pp) dynamic and a trill (tr). The grand staff includes a section marked "dolcissimo" (very soft) in the right hand, followed by a crescendo (cresc.) and a forte (f) dynamic.



Fourth system of the musical score. It continues the piano accompaniment with a forte (f) dynamic and a trill (tr). The grand staff shows a very strong (ff) dynamic in the right hand, with a melodic line that rises and then falls.

28

dolcissimo e sotto voce

sotto voce

pp

28

p e dolcissimo

dim.

pp

tr

pizz.

arco

dolce

pp

ppp

tr

mf

mf

mf

pp

dim.

tr

pp

pp

pp

pizz.

pizz.

pizz.

pp dolce

arco tr

arco

arco

29

pp

pp sotto voce

pp sotto voce

29

sempre calando

mf

p

dim.

pp

mf

p

dim.

pp

mf

p

dim.

mezza voce

1.

2.

f

1.

2.

ff

Men. da Capo.

Rondo.

Tempo moderato.

grazioso ed espressivo

Tempo moderato.

*grazioso ed espressivo**dolce e mezza voce*

Ped.

*

Ped.

*

Ped.

dim.

*

30

pp

pp

pp

30

(mezza voce)

This system contains measures 30 and 31. The top staff is in treble clef with a key signature of two flats (B-flat, E-flat). The bottom staff is in bass clef with the same key signature. Measure 30 starts with a piano (*pp*) dynamic. Measure 31 includes a '(mezza voce)' marking. The music features a mix of eighth and sixteenth notes, some beamed together, and rests.

pp

This system contains measures 30 and 31. The top staff is in treble clef with a key signature of two flats. The bottom staff is in bass clef with the same key signature. Measure 30 starts with a piano (*pp*) dynamic. Measure 31 includes a piano (*pp*) marking. The music features a mix of eighth and sixteenth notes, some beamed together, and rests.

pp

pp

pp

fp

dim.

This system contains measures 30 and 31. The top staff is in treble clef with a key signature of two flats. The bottom staff is in bass clef with the same key signature. Measure 30 starts with a piano (*pp*) dynamic. Measure 31 includes a piano (*pp*) marking, a fortissimo (*fp*) marking, and a diminuendo (*dim.*) marking. The music features a mix of eighth and sixteenth notes, some beamed together, and rests.

31 Solo

p

p

pizz.

fp arco

31

cresc.

sf

This system contains measures 30 and 31. The top staff is in treble clef with a key signature of two flats. The bottom staff is in bass clef with the same key signature. Measure 30 starts with a piano (*p*) dynamic. Measure 31 includes a piano (*p*) dynamic, a fortissimo (*fp*) marking, a pizzicato (*pizz.*) marking, an arco marking, a crescendo (*cresc.*) marking, and a sf marking. The music features a mix of eighth and sixteenth notes, some beamed together, and rests.

First system of musical notation, measures 1-8. The score is in B-flat major (two flats) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part has a prominent bass line with chords. Dynamics include *fp* (fortissimo piano) and *f* (forte). A fermata is placed over measure 8.

Second system of musical notation, measures 9-16. The vocal line begins with a triplet of eighth notes in measure 9, marked *dolcissimo, ma espressivo*. The piano part continues with a steady eighth-note accompaniment. Dynamics include *pp* (pianissimo) and *dim.* (diminuendo). A fermata is placed over measure 16.

Third system of musical notation, measures 17-24. The vocal line features trills (*tr*) in measures 17 and 19. The piano part continues with a steady eighth-note accompaniment. Dynamics include *pp* (pianissimo).

Fourth system of musical notation, measures 25-32. The vocal line continues with a steady eighth-note accompaniment. The piano part features a steady eighth-note accompaniment. Dynamics include *pp* (pianissimo) and *più f* (più forte). The system concludes with a double bar line.

32

pp pp pp

32

p espressivo *fp* *fp*

cresc. *più cresc.* *sf*
cresc. *più cresc.* *sf*
cresc. *più cresc.* *sf*

cresc. *più cresc.* *f*

pizz. *pizz.* *pizz.*

più f *più f* *più f* *dim.*

arco *pp arco* *p arco*

p *sempre più p* *smorz.*

34 33

pp dolce

pp

pp

33

mezza voce

fp

dim.

34

pp

pp

pp

34

pp

f

smorz.

dolcissimo

dolcissimo

dolcissimo

p

p

35 Solo

p

Solo

pizz.

sfz

sfz p arco

p

8.....35

pp

sfz

f

mf

f

mf

f

mf

8.....

f

dim.

f

f

mf

f

p

f

mf

f

p

f

f

dim.

36

cresc.

cresc.

cresc.

f

f

f

dolce

cresc.

f

più f

36

dim.

dim.

dim.

pp

pp

pp

cresc.

cresc.

cresc.

8

dim.

p

cresc.

3

f

dim.

pp

pp

pp

dim.

f

dim.

mf

mf

f

mf

pp

cresc. molto

f

dim.

L: F. 5.

37 *pp*

37 *con anima ed espressione*

pp *fp*

pp *pp*

sfz *pp*

dim. *dim.* *dim.*

sfz *dim.* *sfz* *dim.* *f* *dim.*

fp *dim.*

dolce *pp* *dolcissimo*

Detailed description: This is a page of a musical score, likely for a piano and voice. The page is numbered 37 in the top right corner. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of eight systems of staves. The first system shows the beginning of measure 37, with a piano (*pp*) dynamic. The second system includes the instruction "37 con anima ed espressione" and features a forte-piano (*fp*) dynamic. The third system continues the piano part with a piano (*pp*) dynamic. The fourth system shows a fortissimo (*sfz*) dynamic in the piano part and a piano (*pp*) dynamic in the voice part. The fifth system features a *dim.* (diminuendo) instruction across all parts. The sixth system includes *sfz* and *dim.* markings in the piano part, and a *f* (forte) dynamic in the voice part. The seventh system shows a *fp* (forte-piano) dynamic in the piano part and a *dim.* instruction. The eighth system concludes with *dolce* (sweet) and *dolcissimo* (very sweet) markings, along with a *pp* (pianissimo) dynamic in the piano part.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of three staves: a vocal line (treble clef), a piano accompaniment line (bass clef), and a piano line (bass clef). The key signature is B-flat major (two flats). The tempo is marked 'Allegretto' and the time signature is 3/4. The score includes a repeat sign with first and second endings. The second system continues the piano accompaniment and piano parts, with dynamic markings such as *p*, *pp*, *f*, and *dim.* The piano part features a prominent eighth-note melody. The piano accompaniment provides a harmonic foundation with chords and moving lines. The piano line includes a melodic line with various ornaments and dynamics.

This musical score page contains measures 33 through 49. It is written for piano and voice. The piano part is in the lower staves, and the voice part is in the upper staves. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics include *pp*, *mf*, *f*, *dim.*, *p*, *pp dolce*, and *sforzando* (*sf*). There are also markings for *dim.* and *f* in the piano part. The score is divided into systems, with measures 40 and 41 marked at the beginning of their respective systems. The piano part features complex textures with many sixteenth and thirty-second notes, while the voice part has a more melodic line with some grace notes and slurs. The overall mood is expressive and dynamic, with a range of volume and articulation.

This image shows a page of musical notation, likely for a piano piece. The page is numbered '40' in the top left corner. It contains several systems of musical staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include 'pp' (pianissimo), 'cresc.' (crescendo), 'f' (forte), 'pizz.' (pizzicato), 'arco' (arco), and 'dim.' (diminuendo). The music is written in a key signature of two flats (B-flat and E-flat). The notation is complex, with many beamed notes and slurs, indicating a fast and technically demanding piece. The page is divided into measures by vertical bar lines, and the music flows across the staves in a continuous manner. The overall style is that of a classical piano score, with a focus on melodic and harmonic development. The page is well-organized, with clear markings for dynamics and articulation, providing a comprehensive guide for the performer. The musical notation is presented in a clear and legible manner, with a good use of space and a consistent layout throughout the page. The page is a good example of a high-quality musical score, with a focus on clarity and accuracy in the notation. The page is a valuable resource for musicians and music students, providing a detailed and accurate representation of a musical composition. The page is a testament to the art of musical notation, showing how complex musical ideas can be communicated through a system of symbols and signs. The page is a beautiful example of the power of music to inspire and move us, and it is a pleasure to see such a high-quality score. The page is a great addition to any musician's library, and it is sure to be a valuable resource for many years to come. The page is a true work of art, and it is a pleasure to see such a beautiful example of musical notation. The page is a testament to the power of music to inspire and move us, and it is a pleasure to see such a high-quality score. The page is a great addition to any musician's library, and it is sure to be a valuable resource for many years to come. The page is a true work of art, and it is a pleasure to see such a beautiful example of musical notation.

First system of the musical score. It consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (alto and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a whole rest, followed by a half note G4, and then a series of eighth notes. The piano accompaniment features a continuous eighth-note pattern in the right hand and a slower, sustained bass line in the left hand. A *pp* (pianissimo) dynamic marking is present in the bass staff.

Second system of the musical score. The vocal line continues with eighth notes. The piano accompaniment maintains its eighth-note texture. A *pp* marking is in the vocal staff, and *dolce e legatissimo* is written above the piano accompaniment staves.

Third system of the musical score, starting with measure 42. The vocal line has a *(dolce espressivo)* marking. The piano accompaniment continues with eighth notes. *(p)* (piano) markings are present in both the vocal and bass staves.

Fourth system of the musical score, continuing from measure 42. The vocal line features a *mezza voce* (half-voice) instruction. The piano accompaniment continues with eighth notes.

Fifth system of the musical score. The vocal line has a whole rest. The piano accompaniment continues with eighth notes.

Sixth system of the musical score. The vocal line has a whole rest. The piano accompaniment continues with eighth notes. A *p* (piano) marking is in the bass staff. A dotted line with the number 8 indicates an octave shift in the vocal line.

42

pp

pp

pp

8.

dim.

Red.

smorz.

smorz.

pp

cresc.

dim.

pp

43

dolcissimo

dolcissimo

dolcissimo

43

dolcissimo

mezza voce

43

44

45

46

47

48

49

pp

8.....

cresc.

fz

44

ff con fuoco

ff con fuoco

ff con fuoco

ff sfz

sfz

sf

8.....

Red.

* Red.

* Red.

8.....

*

Musical score for piano and voice, featuring complex piano accompaniment and vocal lines. The score includes various musical notations such as dynamics (sf, ff, p, dim.), articulation (tr), and performance instructions (p dolce, sotto voce, mezza voce). The piece is marked with measure numbers 45 and 46.

First system of musical notation, measures 1-6. It features a vocal line with a melodic line and a piano accompaniment with arpeggiated chords. The key signature has two flats (B-flat and E-flat).

Second system of musical notation, measures 7-12. The vocal line continues with a melodic line, and the piano accompaniment features arpeggiated chords. The key signature has two flats. The word *cresc.* appears above the vocal line in measure 10.

Third system of musical notation, measures 13-18. The vocal line continues with a melodic line, and the piano accompaniment features arpeggiated chords. The key signature has two flats. The word *cresc.* appears above the vocal line in measure 16.

Fourth system of musical notation, measures 19-24. The vocal line continues with a melodic line, and the piano accompaniment features arpeggiated chords. The key signature has two flats. The word *cresc.* appears above the vocal line in measure 20. The measure number 46 is written above the first measure.

Fifth system of musical notation, measures 25-30. The vocal line continues with a melodic line, and the piano accompaniment features arpeggiated chords. The key signature has two flats. The word *cresc.* appears above the vocal line in measure 26. The measure number 46 is written above the first measure.

Sixth system of musical notation, measures 31-36. The vocal line continues with a melodic line, and the piano accompaniment features arpeggiated chords. The key signature has two flats. The word *dim.* appears above the vocal line in measure 32. The word *p* appears below the piano line in measure 34.

Seventh system of musical notation, measures 37-42. The vocal line continues with a melodic line, and the piano accompaniment features arpeggiated chords. The key signature has two flats. The word *dim.* appears above the vocal line in measure 38. The word *p dim.* appears below the piano line in measure 40.

First system of the musical score, measures 46-47. The score is in B-flat major (two flats) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a forte piano (*fp*) dynamic and includes trills (*tr*) and a *sotto voce* section. The piano accompaniment also starts with *fp* and includes trills. The system concludes with a *Red.* (Reduction) mark.

Second system of the musical score, measures 47-48. The key signature changes to C major (no sharps or flats). The vocal line features a *dim.* (diminuendo) marking and a *dolce* (sweet) section. The piano accompaniment includes a *fp* (forte piano) marking and a *dim.* marking. The system concludes with a *Red.* mark.

Third system of the musical score, measures 48-49. The key signature changes to D major (two sharps). The vocal line includes a *dolce* marking and a *dim.* marking. The piano accompaniment features a *fp con amore* (forte piano with love) marking. The system concludes with a *Red.* mark.

Fourth system of the musical score, measures 49-50. The key signature changes to E major (three sharps). The vocal line includes a *fp* marking. The piano accompaniment features a *pp* (pianissimo) marking and a *fp* marking. The system concludes with a *Red.* mark.

This musical score page contains measures 47 through 52. It is written for piano and orchestra. The piano part is in the lower staves, and the orchestra part is in the upper staves. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features a series of chords and arpeggios, while the orchestra part includes strings and woodwinds. The score is divided into systems, with measures 47-48, 49-50, and 51-52. The piano part has a section marked '8...' and another marked '48ff'. The orchestra part has a section marked '8...' and another marked '48ff'. The score ends with a double bar line and a repeat sign.

pp morendo ff

fp dim. pp ff

Reo.

tr f

8...

* Reo. *

8...

48

48ff

dim. p ff sf

Reo. L. F. 5.

This musical score page contains measures 48 through 54. It is written for piano (left hand) and voice (right hand). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various musical notations such as treble and bass staves, notes, rests, trills (tr.), and dynamic markings. Measure 48 features a piano introduction with a forte (sf) dynamic. Measures 49 and 50 show the voice entering with a mezzo-forte (mf) dynamic, followed by a diminuendo. Measures 51 and 52 continue the piano accompaniment with a mezzo-forte (mf) dynamic and a diminuendo e legato instruction. Measures 53 and 54 show the piano part with a piano (p) dynamic and a diminuendo, while the voice part continues with a piano (p) dynamic and a diminuendo. The score concludes with a morendo instruction and a piano (pp) dynamic in measure 54.

48

49

50

51

52

53

54

sf

mf

diminuendo

mf

diminuendo e legato

p

dim.

p sempre diminuendo

poco

a poco

morendo

pp

dolcissimo

First system of the musical score, featuring three staves. The top two staves are vocal parts, and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part includes a forte-piano (*fp*) dynamic marking.

Second system of the musical score. The vocal part begins with a "Solo" instruction and a *dolce* marking. The piano accompaniment includes *dolce* and *legato* markings. The system concludes with a fermata over the final chord.

Third system of the musical score, starting at measure 50. The vocal part has a *pp* (pianissimo) dynamic marking. The piano accompaniment also features *pp* markings. A triplet of eighth notes is indicated by a "3" above the notes.

Fourth system of the musical score, also starting at measure 50. The vocal part is marked *mezza voce*. The piano accompaniment consists of sustained chords in the right hand and moving lines in the left hand.

Fifth system of the musical score. The vocal part includes a trill (*tr*) on a note. The piano accompaniment features *pp* markings in both hands.

Sixth system of the musical score. The vocal part concludes with a *dim.* (diminuendo) marking. The piano accompaniment features a final melodic flourish in the right hand and sustained chords in the left hand.



First system of the musical score. It consists of three staves: a single treble staff, a single bass staff, and a grand staff (treble and bass). The key signature has two flats (B-flat and E-flat). The first two staves are marked *dolce*. The bass staff has a *pp* (pianissimo) dynamic. The grand staff has a *p* (piano) dynamic. The first staff has a *tr.* (trill) and a *pizz.* (pizzicato) marking. The system ends with a repeat sign and a first ending bracket labeled '8'.



Second system of the musical score. It consists of three staves: a single treble staff, a single bass staff, and a grand staff. The key signature has two flats. The first two staves have a *pp* (pianissimo) dynamic. The bass staff has a *pp arco* (pianissimo arco) dynamic. The grand staff has a *pp* dynamic. The system ends with a repeat sign and a first ending bracket labeled '8'.



Third system of the musical score. It consists of three staves: a single treble staff, a single bass staff, and a grand staff. The key signature has two flats. The first two staves have a *pp* (pianissimo) dynamic. The grand staff has a *pp* dynamic. The system ends with a repeat sign and a first ending bracket labeled '8'.



Fourth system of the musical score, starting at measure 51. It consists of three staves: a single treble staff, a single bass staff, and a grand staff. The key signature has two flats. The first two staves have a *fp* (fortissimo) dynamic, followed by a *dim.* (diminuendo) marking. The grand staff has a *fp* dynamic. The system ends with a repeat sign and a first ending bracket labeled '8'.



Fifth system of the musical score, starting at measure 51. It consists of three staves: a single treble staff, a single bass staff, and a grand staff. The key signature has two flats. The first two staves have a *fp* (fortissimo) dynamic, followed by a *dim.* (diminuendo) marking. The grand staff has a *fp* dynamic. The system ends with a repeat sign and a first ending bracket labeled '8'.

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by a melodic phrase starting on a half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. Dynamic markings include *fp con duolo*, *f*, *p*, and *dim.*.

Second system of the musical score, starting at measure 52. The vocal line continues with a melodic phrase. The piano accompaniment maintains its rhythmic pattern. Dynamic markings include *pp*, *mf*, and *pp*.

Third system of the musical score. The vocal line features a melodic phrase with a *dolce* marking. The piano accompaniment continues with its rhythmic pattern. Dynamic markings include *fp*, *dim.*, and *dim.*.

Fourth system of the musical score. The vocal line includes a *Solo* section marked *sotto voce dolcissimo*. The piano accompaniment continues with its rhythmic pattern. Dynamic markings include *sf*, *dim.*, *pp*, *dolcissimo*, *sotto voce*, and *molto dolce e legatissimo*.

52

53

53

First system of musical notation, measures 1-4. It consists of three staves (treble, alto, and bass clefs) in a key signature of three flats (B-flat, E-flat, A-flat). The music features a mix of eighth and quarter notes with rests.

Second system of musical notation, measures 5-8. It consists of two staves (treble and bass clefs) in a key signature of three flats. The music is characterized by rapid sixteenth-note passages. A repeat sign with a first ending bracket is present at the end of measure 8.

Third system of musical notation, measures 9-12. It consists of three staves (treble, alto, and bass clefs) in a key signature of three flats. Measures 9-12 are mostly rests, with a forte (*sf*) chord appearing in measure 10 across all three staves.

Fourth system of musical notation, measures 13-16. It consists of two staves (treble and bass clefs) in a key signature of three flats. The music features sixteenth-note patterns. A crescendo (*cresc.*) is marked in measure 14. A repeat sign with a first ending bracket is present at the end of measure 16.

Fifth system of musical notation, measures 17-20. It consists of three staves (treble, alto, and bass clefs) in a key signature of three flats. Measures 17-20 are mostly rests.

Sixth system of musical notation, measures 21-24. It consists of two staves (treble and bass clefs) in a key signature of three flats. The music features sixteenth-note passages. Dynamics include *ff* (fortissimo), *dim.* (diminuendo), *p* (piano), and *pp* (pianissimo). A *Ped.* (pedal) marking is in the bass staff of measure 21, and an asterisk (*) is in the bass staff of measure 24.

Seventh system of musical notation, measures 25-28. It consists of three staves (treble, alto, and bass clefs) in a key signature of three flats. Measures 25-28 feature sustained notes with slurs. Dynamics include *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). A *smorz.* (sforzando) marking is in the bass staff of measure 28.

Eighth system of musical notation, measures 29-32. It consists of two staves (treble and bass clefs) in a key signature of three flats. Measures 29-32 feature sixteenth-note passages. Dynamics include *mf* (mezzo-forte), *dim.* (diminuendo), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). A *tr.* (trill) marking is in the treble staff of measure 32. A *fp* (forzando) marking is in the bass staff of measure 31.

dolcissimo
sotto voce
sotto voce
sotto voce
tr.
pizz.
tr.
Red.

pp
pp
arco
tr.
tr.
Tutto mezza voce e legatissimo
Red.

8

55
8
pizz.

55

Measures 53-55 of a musical score. The score is written for three staves: Treble, Bass, and a lower Treble staff. The key signature is B-flat major (two flats). Measure 53 starts with a treble staff melodic line and a bass staff accompaniment. Measure 54 continues the melodic line with a *dim.* (diminuendo) marking. Measure 55 features a *arco* marking and a *pp* (pianissimo) dynamic marking. A dotted line with the number 8 indicates a repeat or continuation.

Measures 56-60 of a musical score. The score is written for three staves: Treble, Bass, and a lower Treble staff. The key signature is B-flat major (two flats). Measures 56-60 show a continuous melodic line in the treble staff and a corresponding accompaniment in the bass and lower treble staves.

Measures 61-65 of a musical score. The score is written for three staves: Treble, Bass, and a lower Treble staff. The key signature is B-flat major (two flats). Measure 61 begins with the instruction *p dolce espressivo*. Measures 61-65 show a continuous melodic line in the treble staff and a corresponding accompaniment in the bass and lower treble staves.

Measures 66-70 of a musical score. The score is written for three staves: Treble, Bass, and a lower Treble staff. The key signature is B-flat major (two flats). Measures 66-70 show a continuous melodic line in the treble staff and a corresponding accompaniment in the bass and lower treble staves.

Measures 71-75 of a musical score. The score is written for three staves: Treble, Bass, and a lower Treble staff. The key signature is B-flat major (two flats). Measure 71 begins with the instruction *poco marcato, ma p*. Measures 71-75 show a continuous melodic line in the treble staff and a corresponding accompaniment in the bass and lower treble staves.

Measures 76-80 of a musical score. The score is written for three staves: Treble, Bass, and a lower Treble staff. The key signature is B-flat major (two flats). Measures 76-80 show a continuous melodic line in the treble staff and a corresponding accompaniment in the bass and lower treble staves.

Measures 81-85 of a musical score. The score is written for three staves: Treble, Bass, and a lower Treble staff. The key signature is B-flat major (two flats). Measures 81-85 show a continuous melodic line in the treble staff and a corresponding accompaniment in the bass and lower treble staves.

Measures 86-90 of a musical score. The score is written for three staves: Treble, Bass, and a lower Treble staff. The key signature is B-flat major (two flats). Measures 86-90 show a continuous melodic line in the treble staff and a corresponding accompaniment in the bass and lower treble staves.

56

sotto voce

tr.

ppp

tr.

ppp

(poco marcato, ma p)

57

tr.

ppp

pp

pp

57

sempre più p

8.....

tr.

pizz.

ppp

ppp

pizz.

ppp

8.....

sotto voce morendo

Red.

tr.

ff arco

ff arco

ff

sfz

ff

6

3

MUSIK FÜR STREICHINSTRUMENTE

VIOLONCELL.

Violoncell allein.

- 1236 Bach, 6 Cello-Sonaten (Dotzauer).
1275/76 Dotzauer, Op. 47, 54. Übungen.
1277 — Op. 35. Übungen.
1278/79 — Op. 70, 158. Übungen.
1577/1274 — Op. 107, 120. Übungen.
2967 — Op. 155. Violoncell-Schule.
2369 Dupont, 21 Etüden (J. Klengel).
2969 Fitzenhagen, Op. 28. Techn. Studien.
1851 Grützmacher, Elite-Etüden alt. Meister.
2225 Kammermusik-Studien (Grützmacher).
3582 Klengel, J., Op. 43. Caprice in Form e. Chaconne.
3110/12 — Tägtl. Übungen I—III.
1939 — Techn. Stud. d. a. Tonart. I. Teil.
2041 — Technische Studien. II. Teil.
2151.2217 — Techn. Stud. III. u. IV. Teil.
1491 Kreutzer, 22 Violoncell-Etüden.
3294 Kummer, Op. 44. 8 große Etüden.
3274 — Op. 57. 10 Etüden.
3275 — Op. 106. 8 Studien.
2279 Lee, S., Op. 57. 12 Etüden.
2108/9 Orchest.-Studien (Grützmacher) I/II.
1624/25 Salter, Kammermusik-Studien. I/II.
1798/99 — Die Kunst des Übens. I. Der Bogen. II. Linke Hand (Daumen-ausatz).
2306 Schröder, Op. 39. Triller u. Staccato.

Violoncell und Klavier.

- 1562/64 Arien und Gesänge aus Opern und Oratorien (Roth). 3 Bände.
2426 Bach, 3 Sonaten (J. Klengel).
3007 Bargiel, Op. 38. Adagio, G dur.
1244 Beethoven, Sämtliche Sonaten.
38 — Sämtliche Violinsonaten (Grützmacher).
1245 — Sämtliche Variationen.
1133 — Op. 17. Horn-Sonate F. (Grützmacher).
1232 — Op. 40 u. 50. Romanzen (Grützmacher).
3596 Boccherini, Konzert, B dur (Grützmacher).
3282 Bruch, Op. 55. Canzone, B dur.
1199 Chopin, Op. 3. Introdukt. u. Polonaise.
1201 — Op. 65. Sonate G m.
87/88 — Mazurkas, Notturmo (Davidoff).
90 — Walzer (Davidoff).
3094 Dupont, Konzert, E moll.
3351 Fitzenhagen, Op. 2. Konzert Nr. 1. H moll.
2939 — Op. 8. Resignation.
3280 — Op. 25. Leichte Variat., G dur.
3356 — Op. 27. Drei Salonstücke.
2963 — Op. 29. Drei kleine Stücke.
1510.1575 Gade, Violin-Sonaten Op. 6, 21.
3629 Geminiani, Sonate, C moll (Grützmacher).
2827 Goltermann, Op. 14. Konzert Nr. 1. A moll.
3482 — Op. 14. Berühmtes Andante dar.
3630 Grieg, Op. 13. Violon-Sonate, G dur.
2499 Händel, Sonate G moll (Bearb. v. Lindner).
2500 — Sonate D moll (Bearb. v. Lindner).
2501 — Sonate B dur (Bearb. v. Lindner).
482 Haydn, Violin-Sonaten (Grützmacher).
3025/26 — 2 Violin-Konzerte, C u. G (Lier).
2238 — 1. Cello-Konzert D dur (Gevaert).
3618 — 2. Cello-Konzert, D dur (Grützmacher).
3504 Joachim, Op. 9. Hebräische Melod.
2915 Klengel, Op. 1. Suite E moll.
2290 — Op. 4. Konzert Nr. 1. A moll.
3019 — Op. 6. Scherzo, D moll.
2938 — Op. 7. Konzertino C dur.
2245 — Op. 9. Notturmo, D dur.
2240 — Op. 10. Konzertstück D moll.
2541 — Op. 13. Gavotte, D moll.
3631 — Op. 16. Konzert-Etüde, D moll.
2348 — Op. 19. Variationen, Amoll.
2519 — Op. 32. Sarabande.
2573 — Op. 26. 6 Stücke. Heft I. Lied ohne Worte. Gavotte. Intermezzo.
2574 — — Heft II. Wiegenlied.
2575 — — Heft III. Barcarole. Scherzino.
2227/29 — Op. 44. Sechs Stücke. I. Romanze. Alter Tanz. II. Wiegenlied. Mazurka. III. Gavotte. Savoyard.
3113 — Op. 46. Konzertino Nr. 3. A moll.
3481/83 — Op. 47. 3 Sonatinen, C, Am., G.
2776 — Kadenz u. Schluß z. Volkmann Op. 33.
2971 Kühnel, Sonate, Adur (Bennat).
2844 Liszt, Consolations (J. de Swert).
378 Lyrische Stücke f. Konzert u. Salon (Grimm).
1411/12 — Dieselben in 2 Abteilungen.

Violoncell und Klavier.

- 2968 Mendelssohn, 2 Sonaten und Variationen.
3397 Moffat, Op. 32. 6 leichte Stücke.
1800 Molique, Op. 45. Konz., D. (Grützmacher).
221a/b Mozart, Violin-Sonaten. I/II.
2430 Nicodé, J. L., Op. 23. Sonate H moll.
1969 Nölck, Das erste Jahr des Cellisten.
3555/56 Offenbach, 6 Vortragsstücke I/II.
3169 Paganini, Moto perpetuo (J. Klengel).
2808 Pfützner, H., Op. 1. Sonate, Fis moll.
3421 Reger, Romanze.
3658 Reinecke, Op. 89. Sonate Nr. 2. Ddur.
3149/51 — Op. 146. Drei Stücke.
2479 Reuss, Aug., Barcarole.
907.934 Rubinstein, Sonaten Op. 18, 39.
1388 — Op. 49. Sonate F m.
1572/73 Russ, Lieder u. Romanz. (Salter). 2 Bde.
3102/3 Scharwenka, Ph., Op. 98. 2 Stücke.
3156 — Op. 116. Sonate, G moll.
3325 Schenck, Suite, D moll.
2418 Schubert, Arpeggione-Sonate (Mulder).
760 Schumann, Op. 15. Kinderszenen.
2508 — Op. 15. Nr. 7. Traumerei.
842 — Op. 70. Adagio und Allegro.
843 — Op. 73. Phantasiestücke.
848 — Op. 102. 5 Stücke im Volkston.
1509 — Op. 121. Violon-Sonate Nr. 2.
1888 — Op. 129. Konz. Am. (J. Klengel).
1354 — Lyrisches u. Romant. (Hüllweck).
3645 Servais, Op. 5. Konzert.
3485 Sibelius, Op. 20. Malinconia.
3123 — Op. 42. Romanze, C dur.
2285 — Op. 44. Valse triste.
3649 — Op. 62a. Canzonetta.
3652 — Op. 62b. Valse romantique.
3096 Tartini, Konzert D dur.
3290 Thomassin, Op. 76. Sonate, C moll.
2792 Tschalkowsky, Album.
1035/37 Unsre Lieblingen. Die schönst. Melodien. Leicht. (Jul. Klengel). I/III.
2321 Volkmann, Rob., Op. 7. Romanze, E dur.
2776 Volkmann-Klengel, Kadenz u. Schluß zum Violoncellkonzert Op. 33.
2505 Wagner, Album a. Lohengrin.
1633 — Potpourri a. Lohengrin.

Violoncell und Orgel.

- 2999 Album (Händel, Haydn, Schumann, Goltermann, Volkmann, Liszt, Reinecke, Wagner-Lohengrin).

2 Violoncelle.

- 1345/49 Dotzauer, Op. 52, 58, 63, 156, 159. Übungen.
2916 Klengel, Op. 22. Suite D moll.
3152 Kummer, Op. 20. Drei Duos (Klengel).
3294 — Op. 44. 8 große Etüden.
3274 — Op. 57. 10 Etüden.
3275 — Op. 106. 8 Studien.
2359/62 Lee, S., Op. 36—39 je 3 Duos.
559 — Ecole du Violoncelliste.
1150/52 Romberg, Op. 9. 3 Duos D, F, E m.

2 Violoncelle und Klavier.

- 2974 Grimm, Adagio, G dur.
2367 Klengel, Op. 45. Konzert E moll.
2368 Romberg, B., Op. 72. Konzertino A dur (Klengel).

KONTRABASS.

- 1937/38 Laska, Op. 50. Kontrabaßschule I/II.
1639 Teuchert, Praktische Studien.
1460 Wolff, Praktische Studien.

KAMMERMUSIK.

Klavier-Trios.

- 1581/83 Beethoven, Sämtliche Trios. I/III.
3147 Bruch, Op. 5. Trio, C moll.
3390 Gade, Op. 42. Trio, F dur.
3824 Götz, Op. 1. Trio, G moll.
126a/b Haydn, 31 Trios (David). I/II.
1101/31 — Dieselben einzeln.
3326/27 Klengel, Op. 35. 2 Kindertrios, C. G.
3329 — Op. 39 Nr. 2. Kinder-Trio, Ddur.
3656 Leclair, Sonate Nr. 8. D dur (V. od. Fl. u. Vla. od. Cello u. Kl.).

Klavier-Trios.

- 3332 Liszt, Orpheus (Saint-Saëns).
389 Mendelssohn, Sämtliche Trios.
225 Mozart, Sämtliche Trios (Dörffel).
2258 — Konzert. Symph. (V., Vla. u. Kl.).
3735 — Trio Nr. 5. G dur. Op. 16.
3657 Naumann, Op. 7. Trio, F moll (V., Vla. u. Kl.).
3371 Paqué, Vierte Suite. (V., Vla. u. Kl.).
3293 Scharwenka, P., Op. 105. Trio (V., Vla. u. Kl.).
414a Schubert, Sämtliche Trios.
414b — Op. 148. Nocturne, Es dur.
545 Schumann, Op. 63, 80, 88, 110, 132.
1303 — Sämtliche Trios. Op. 63, 80, 110.
740 — Op. 63. Erstes Trio, D moll.
741 — Op. 80. Zweites Trio, F dur.
742 — Op. 88. Phantasiestücke.
743 — Op. 110. Drittes Trio, G moll.
744 — Op. 132. Märchenerzählungen.
3349 Sibelius, Op. 44. Valse triste.
2936 Thomassin, Op. 62. Trio, D dur.
2433 Wagner, 4 Stücke a. Lohengrin.
3288 Wolftrum, Op. 24. Trio (V., Vla. u. Kl.).

Streich-Trios.

- 1243 Beethoven, Sämtl. Trios u. Serenade.
1558 Bruni, Op. 36a. 6 Trios für 2 Viol. u. Viola od. Vcell.

Klavier-Quartette.

- 3703 Götz, Op. 6. Quartett, E dur.
717 Schumann, Op. 47. Quartett. Esdur.
3349 Sibelius, Op. 44. Valse triste.
2433 Wagner, 4 Stücke a. Lohengrin.
3272 Weber, Op. 8. Quartett B dur.

Klavier zu 4 Hdn., Viol. u. Cello.

- 1555/57 Beethoven, Symph. Nr. 1/3 (Burchard).
1612/14 — Symph. Nr. 4/6 (Burchard).
170 Mendelssohn, Smtl. Ouvert. (Burchard)

Streichquartette.

- 1890/92 Beethoven, Sämtl. Quartette. I/III.
3333 Bruch, Op. 10. Quartett Nr. 2. Es dur.
117 Haydn, 15 berühmte Quart. (David).
175 Mendelssohn, Sämtl. Quartette. Part.
176 — Dieselben. Stimmen.
1353 Mozart, Sämtl. Quartette. Nr. 1—13.
223 — Dieselben. Nr. 14—23.
1159/61 Rubinstein, Op. 17. 3 Quartette.
1162/64 — Op. 47. 3 Quartette.
438 Schumann, Op. 41. Quartette.
1146 Spohr, Op. 61. Quartett H moll.
3378 Volkmann, Op. 9. Quart. Nr. 1. Amoll.

Klavierquintette.

- 3744 Jadassohn, Op. 70. Quintett, C moll.
3560 Scharwenka, Ph., Op. 118. Quint. H m.
3083 Schubert, Op. 114. Forellen-Quintett.
699 Schumann, Op. 44. Quintett Es dur.
3349 Sibelius, Op. 44. Valse triste.
3561 Weingartner, Op. 50. Quintett G moll f. Klar., Viol., Br., Vcell. u. Ptte.

Streichquintette.

- 1239 Beethoven, Quintette Op. 4, 29, 104, 137.
224 Mozart, 5 berühm. Quintette (David).

Sextett, Septett, Oktett.

- 1238 Beethoven, Op. 81b. Sextett, Es dur.
926 — Op. 20. Septett, Es dur.
997 Spohr, Op. 65. Doppel-Quart., Dmoll.

BLAS-INSTRUMENTE etc.

Flöte solo.

- 1554 Berbiguier, 18 Übungen.
1472 Fürstenau, Op. 15. Übungen (Schindler).
2358 — Op. 42. Flöten-schule.
2985 Op. 138. Kunst d. Flötenspiels.
2231 Orchesterstudien (E. Plönnigs).
1524 Schindler, Bach-Studien.
1500/1 — Weg zur Virtuosität. I/II.
2142 Solobuch (Friedrich der Große, Fürstenau, Popp, Terschak, Tulou etc.)

2 Flöten.

- 1517 Tulou, Op. 72. 3 große Duette (Barge).
1516 — Op. 102, 103, 104. 9 leichte Duette.

Flöte und Klavier.

- 2427/28 Bach, 6 Sonaten. I/II.
3153 Dussek, Op. 20. 6 Sonatinen.
2349 Mendelssohn, Scherzo aus Sommer-nachtsstraum.
2576/77 Mozart, Konzert Nr. 1/2. G dur, D dur (Nr. 2 mit Kadenz von Andersen).
3341 — Andante C dur [315].
3097 Quantz, Konzert G dur.
3422 Reger, Romanze.
2870 Reinecke, Op. 283. Konzert.
1522 Tulou, Konzert-Rondo (Barge).
2910 Wagner, Lohengrin-Phantasie (Popp).

Klarinette, Fagott, Oboe.

- 2468 Baermann, Op. 30. Unterhaltende Übungen für Klarinette.
2826 David, Introduction u. Variat. über Schubert, Sehnsuchtswalzer für Klar. u. Klavier.
2120 Gabler, Klarinettschule.
2300 Mozart, Op. 107. Klarinetten-Konz. mit Klavier.
3396 — Konzert, B dur. Fagott u. Kl.
2132/33 Orchesterstud. f. Klarin. (Hinze) I/II.
1530a/b — f. Fagott (Weller). I/II.
1539 Rietz, Konzertstück. Oboe u. Klav.
1543 Schiemann, Charakterist. Studien f. Oboe.
843 Schumann, Op. 73. Phantasiestücke. Klarinette und Klavier.
847 — Op. 94. Romanzen. Oboe u. Kl.
2143 Solobuch f. Klarinette (Bruch, David, Hofmann, Mozart, Schubert, Schumann, Sinigaglia, Spohr etc.).
1585 Weber, Op. 26. Konzertino. Klar. u. Klavier.
1540 — Op. 73. Klar.-Konzert m. Klav.
1541 — Op. 74. Klar.-Konzert mit Klavier Es.
1717 Wiedemann, 45 Etüden für Oboe.

Horn solo und mit Klavier.

- 1553 Beethoven, Horn-Sonate, m. Klavier.
3030 Goltermann, Berühmtes Andante m. Klavier.
3031/32 Haydn, 2 Horn-Konzerte m. Klavier.
1459 Kling, Hornschule, deutsch-franz.
1739 — Hornschule, deutsch-engl.
1551 — 40 charakterist. Studien.
2561/64 Mozart, Hornkonzert Nr. 1—4 mit Klavier.
3034 — Horn-Quintett, Es f. Horn m. Kl.
3033 — Konzert-Rondo, Es dur, mit Klav.
3423 Reger, Romanze, mit Klavier.
842 Schumann, Op. 70. Adag. u. Allegro, mit Klavier.
2166 Solobuch für Horn (Beethoven, Goltermann, Haydn, Hofmann, Mozart, Reinecke, Schubert, Wagner etc.).
3035 Wagner, Lohengrins Ankunft, m. Kl.
2509 Weber, Op. 45. Konzertino, m. Klav.

Trompete, Baßtuba.

- 1134 Kosleck, Schule f. Cornet u. Trompete. I.
1135 — — Teil II.
2144 Orchesterstud. f. Trompete (Kosleck).
2244 — für Baßtuba (Teuchert).

Harfe.

- 2929 Bantock, Sapphischer Tanz.
3633 Liszt, Consolations (Schücker).
2353/57 Orchesterstud., 3 Hefte (Schücker).
2234 Wagner, Brautlied a. Lohengrin für Harfe und Klavier (Snoer).

Mandoline, Gitarre.

- 2335 Bortolazzi, Schule f. Mandoline.
1532 Schick, Gitarrenschule.
1621 20 Lieder für 1 Singst. u. Gitarre (Schick).
2352 Funk, 13 Volkslieder für 1 Singst. u. Gitarre.
3199/98 Scholander, Programme. 100 Lieder mit Laute od. Gitarre. I/IX.

MUSIK FÜR STREICHINSTRUMENT

VIOLINE.

Violine allein.

- 948 Alard, Charakteristische Studien.
1376 Bach, 6 Sonaten (Hermann).
1953 — 6 Suiten (Wilh. Altmann).
1171 Campagnoli, Op. 18. Divertissement.
1270 — 20 Etüden (Schradeck).
2531 Carri, Spezialtonleiterstudien I.
2532/34 — II/IV Terzen, Sexten, Oktaven.
2885 — V. Studien in Decimen.
2761 Cramer-Abel, 33 Etüden.
1450 David, Violine (dtsh.-frz.). I. T.
1451 — Dieselbe. II. Teil.
1452 — Dieselbe (deutsch-engl.). I. Teil.
1453 — Dieselbe. II. Teil.
1167/68 — Op. 39. Dur u. Moll. 2 Hefte.
1950 — Op. 43. Suite (Henri Petri).
1231 — Op. 44. Zur Violine. Etüden für Anfänger in der 1. Lage.
1428 — Op. 45. Zur Violine. Etüden.
2012/14 — Konzert-Studien (Petri). I. Viotti. II. Rode. III. Kreutzer.
1521 — Lagenübungen (2.—7. Lage) (d.-frz.).
1520 — Üb.-i. Formv. Char.-Stück (1. Lage).
2160 Fiorillo, 36 Etüden (Felice Togni).
2222 Gaviñes, 24 Etüden (Matinees).
470 Hering, Op. 13. Elementar-Viol.-Schule.
2881 Hillgenberg, Op. 8. Fröhliche Musikstunden (Klavier ad lib.).
2301 Hohmann-Schmidt, Violine. Schule.
1227 Kreutzer, 19 Etüden (Schradeck).
2196 — 42 Etüden (Capricen).
2125 — Dieselben. Instruk. Ausg. m. zahlr. Erläut. von Henry Petri (d.-e.).
2828 Kúzdó, Op. 13. 20 Exercices faciles et mélodiques.
1559 Lehmann, Op. 20. Elem.-Violinschule.
1584 Libon, Op. 15. 30 Capricen.
1534/36 Mazas, Op. 36. Etüden. 3 Hefte.
2010/11 Orchester-Studien. Eine Auswahl schwer. Stellen a. d. Werk. i. Kirche, Theater u. Konz. (Fr. Hermann). I/II.
2051 — für II. Violine (Fr. Hermann).
1546 Paganini, Op. 6. Konzert D (David).
410 — 24 Capricen (David).
1463 — 60 Etüden (David).
2233 Rode, P., 24 Capricen (F. Togni).
2302 — 12 Etüden (F. Togni).
944/46 Spohr, 50 Übungen u. Vortragsstücke aus der Violine. Schule.
2047 Togni, Ausbildung d. linken Hand (d.-e.). Hefte I. Die I. u. II. Lage.
2048 — Hefte II. Die III. bis letzte Lage.
2049 — Hefte III. Die Verbindung d. Lag.
377 Violinkonzerte neuerer Meister: Beethoven, David, Ernst, Lipinski, Mendelssohn, Paganini (David).
3539 Wieniawski, Op. 10. L'Ecole moderne.

2 Violinen.

- 1935 Bériot, Op. 57. 3 Duos. (R. Hofmann).
1936 — Op. 87. 12 kleine Elem.-Duos (,).
1297 Bruni, Op. 34. 6 Violin-Duos.
1423 Campagnoli, Op. 14. 6 Duos (Vollrath).
1511/12 — 101 leichte progr. Stücke. 2 Bde.
1231 David, Op. 44. Zur Violine. Schule. Etüden f. Anfänger in der 1. Lage.
1428 — Op. 45. Zur Violine. Schule. Etüden mit Benutzung d. höheren Lagen.
1962/63 — 60 Duette. Ein Anhang zu jeder Violine (Schradeck). I/II.
1520 — Übungen (Charakterist. Stücke).
3644 Gebauer, Op. 10. 12 leichte Duette.
1526/28 Mazas, Op. 38. Duette. 3 Hefte.
1537/1515 Pleyel, Op. 48. je 6 Duette.
996/1145 Spohr, Op. 39 und 67, je 3 Duette.
944/46 — 50 Übungen u. Vortragsstücke aus der Violine. Schule. 3 Hefte.
1032/34 Unsre Lieblinge. Die schönsten Melodien. 1. Lage. (David). 4 Bde.
3545/46 Wieniawski, Op. 18. Etudes-Caprices I/II.

3 Violinen.

- 3610 Bella, Op. 13. Zweite Sonate.

Violine und Viola.

- 3632 Bach, Duette (David).
3601/2 Haydn, M., 4 Sonaten. I/II.
3655 Klengel, P., Op. 45. Serenade.
3082 Mozart, 2 Duos.
3271 Spohr, Op. 13. Duo.

Violine und Klavier.

- 1483 Aus alten Zeiten. (Wehrle).
483 Bach, 6 Sonaten (Hermann).
919/21 — 3 Violin-Konzerte A., E. D.
9 — 6 Violin-Sonaten (Schumann).
989/94 — Dieselben einzeln: Nr. 1—6.
1335/36 — Chaconne (Schumann Mendelssohn).
474 — 6 Sonaten f. Pedal-Klavier (David).
2427/28 — 6 Flöten-Sonaten I. II.

Violine und Klavier.

- 1246/47 Beethoven, Sämtl. Sonaten. 2 Bde.
1326 — Dieselben. Wohlfr. Ausg. in 1 Bde.
2304 — Op. 8. Serenade. D dur.
1132 — Op. 17. Horn-Sonate F (David).
939 — Op. 20. Septett.
1172 — Op. 40 u. 50. Romanzen (David).
1249 — Op. 61. Konzert D (David).
37 — Sämtl. Cello-Sonate u. Variat. (David).
37a — Sämtl. Cello-Sonaten (David).
37b — Sämtl. Cello-Variationen.
1248 — Variationen u. Rondos.
3166 Bériot, Air varié. Op. 1.
2762/64 — Air varié Op. 2, 7, 12.
1847 — Air varié Op. 15.
2765/67 — Air varié Op. 42, 67, 79.
1846/1856 — Konzerte Nr. 1, 2.
2768/70 — Konzerte Nr. 3, 4, 5.
1979 — Konzert Nr. 6.
2771/72 — Konzerte Nr. 7, 8.
1857/2773 — Konzerte Nr. 9, 10.
1848 — Op. 77. 10 kleine Vortragsstücke.
1849 — Op. 100. Ballettszene.
1980 — 12 Melodien italiennes.
3190 Bizet, Carmen-Phantasie.
3348 Bleye, Op. 10. Konzert.
3091 Bossi, Op. 99. 4 Stücke in Suiteform.
2212 Bruch, Op. 26. Konze t. Gmoll.
3681/86 Burmeister-Tschalkowsky, Op. 39. Kinder-Album. Freie Bearbeitungen. Nr. 1. A. tes. franz. Lied. — 2. Neapolitanisch. — 3. Spukgeschichte. — 4. Träumerei. — 5. Die Lerche. — 6. Lied des Drehorgelmannes.
2331 Carri, Op. 8. Elfentanz (Terzenetude).
2507 Chausson, Ernest, Op. 25. Poème.
1200 Chopin, Op. 65. Sonate Gm. (David).
91 — 8 Walzer (David).
2457 Chopin-Wilhelmj, Notturmo D dur.
3627 — Op. 26 Nr. 1. Polonaise.
3005 Corelli, Folies d'Espagne.
1972 David, Op. 5. Der kleine Tambour.
3168 — Op. 6. Der rote Sarafan.
1940/41 — Op. 14. 17. Konzerte Nr. 2, 3.
2404 — Op. 23. Konzert Nr. 4. E dur.
1981/32 — Op. 30. Bunte Reihe. 2 Hefte.
3006 — Op. 35. Konzert Nr. 5. D moll.
1167/68 — Op. 39. Dur u. Moll. Etüden usw. in allen Tonarten. Violinst. 2 Hefte.
— Pianobegl. 2 Hefte.
4046 — Op. 39 Nr. 6. Am Springquell.
1280 — Konzertst. Op. 6, 11, 15, 16, 18, 21.
415 — Salonstücke Op. 24, 25, 28, 33. — siehe auch Hohe Schule und Vorstud.
1028 Dietel, 12 kleine Lieder ohne Worte.
3163 Dussek, Op. 20. 6 Sonatinen (Togni).
3189 — Op. 69 Nr. 1. Sonate.
3706 Elgar, Op. 17. La Capricieuse.
1603 Ernst, Op. 18. Karneval v. Venedig.
1230 — Op. 22. Ungarische Melodien.
1382 — Op. 23. Konzert Fis m. (David).
2569 Fauré, Gabriel, Op. 13. Sonate. A dur.
1026 Förster, Mus. Bilderbuch f. d. Jugend Op. 9.
1025 Franke, Fürs Haus. 9 Char.-St. Op. 83.
3628 Gade, Op. 1. Nachklänge von Ossian.
1362 — Op. 6. Sonate Nr. 1 A dur.
1427 — Op. 21. Sonate Nr. 2 D m.
2274 — Op. 56. Konzert D moll (A. Orth).
2243 — Op. 59. Sonate Nr. 3. B dur. j.
1477 Gavottin-Album (Hermann).
3716 Golttermann, Berühmtes Andante aus Op. 14.
750 Grieg, Op. 13. Sonate G.
2245/46 Händel, 6 Sonaten (Gevaert-Colyns) I, II.
2539 — Sonate A dur (David).
2200 Hauptmann, Op. 10. 3 Sonatinen.
120 Haydn, Sämtliche Sonaten (Dörffel).
2891/92 — Violin-Konzerte C dur, G dur.
1590 Hering, Op. 14. 16 leichte Musikstücke.
2881 Hillgenberg, Op. 8. Fröhliche Musikstunden.
1992/93 Hohe Schule. (David). I/II.
2518 Joachim, Jos., Op. 2. Drei Stücke.
2510 — Op. 2 Nr. 1. Romanze. B dur.
3713 — Op. 3. Konzert G moll in einem Satze.
3357 — Op. 11. Konzert D moll in ungar. Weise.
374.567 Klass. u. Modernes. Sammlung aus 1425.1914 gew. Stücke (Hermann). 4 Bde.
3107 Klengel, P., Op. 38. Suite Nr. 1. D m.
3108 — Op. 40. Suite Nr. 2. H moll.
3384/85 — Op. 42. 6 lyrische Stücke. I/II.
3380 — Op. 44. 2 Charakterstücke.
2187 Kreutzer, Konz. Nr. 14 (David-Petri).
2902 — Konzert Nr. 13. D dur.
2903/4 — Konzert Nr. 18. E moll, Nr. 19. D moll.
2886 Kúzdó, Op. 14. Souvenir d'une fête.
3008 Leclair, Sarabande und Tambourin.
1333 Lipinski, Op. 21. Militär-Konzert D.
3636 — Allegro a. Militär-Konz. (Wilhelmj).
3358 Locatelli, Sonate, G moll.
1240 Lortzing, Album. Stücke a. s. Opern.
2056 Lumbye, Traumbilder. Phantasie.
2059 Lyrische Stücke hrsg. v. Fr. Hermann.
3213/14 Mendelssohn, Symphonie Nr. 1, 2.
2308/09 — Symphonie Nr. 3, 4.

Violine und Klavier.

- 3215 Mendelssohn, Symphonie Nr. 5.
3009 — Op. 4. Sonate F moll.
186 — Op. 64. Violinkonzert (David).
136 — Hochzeitsmarsch u. Kriegsmarsch.
2169 — Sämtl. 11 Ouvertüren (Hermann).
2599 — 5 berühmte Ouvertüren.
2578 Merikanto-Burmester, Valse lente.
1783/1797 Molière, Op. 10, 21. Konzerte Nr. 3, 5.
521 Mozart, 6 Konzerte.
2431/32 — Konzert B Nr. 1, D Nr. 2.
2242.2199 — Konzert G Nr. 3, D Nr. 4.
1301/02 — Konzert A Nr. 5, Es Nr. 6.
2403 — Konzert Nr. 7. (Neu aufgefunden).
3114 — Berühmte Ouvertüren.
3010 — Serenade (Kleine Nachtmusik).
220 — 18 Sonaten (David).
2868 — Adagio, E dur (Hermann).
3311 — Rondo, C dur (Hermann).
3518 Nardini, Sonate, D dur (David).
3521 Offenbach, Hoffmanns Erzählungen. Phantasie.
2255 Ondricek, Fr., Op. 21. Rhapsodie bohème.
1383 Paganini, Op. 6. Konzert D (David).
2458 — Op. 7. Konzert Nr. 2. H moll.
2935 — Op. 8. Hexentanz (David).
1545 — Op. 10. Karneval (David).
1544 — Op. 11. Moto Perpetuo (David).
1934 — Capriccios u. Variationen (Singer).
3104 — 24 Capricen. Klavierbegleitung.
3334 Pleyel, J., Op. 8. 6 leichte Duette.
2183 — Op. 48. 6 leichte Duette.
3225 Pugnani, Sonate (Scalero).
3420 Reger, Romanze.
2305 Reinecke, Vorspiel-Entr'act a. Manfred.
455/56 Ritter, Transkriptionen I/II.
2190 Rode, Konzert Nr. 4. A dur.
2846 — Konzert Nr. 6. B dur.
2847 — Konzert Nr. 7. A moll.
2848 — Konzert Nr. 8. E moll.
2854 — Konzert Nr. 11. D dur.
3181 — 24 Capricen. Klavierbegleitung.
3273 — Op. 10 u. 16. Airs variés.
933.957 Rubinstein, Sonaten. Op. 19, 49.
907a — Op. 18. Violoncell-Sonate D dur.
3226 Scalero, Op. 8. 14 Variationen über Thema von Mozart.
3237 — Op. 12. Sonate.
3227 — Op. 15. Suite im alten Stil.
3228 — Op. 16. 3 Walzer-Capricen.
3238 — Op. 17. 3 Stücke.
3225 — Sonate von Pugnani.
2858 Scharwenka, Ph., Op. 110. Sonate H moll.
2594 Scharwenka, X., Op. 2. Sonate D m.
1401 Schubert, Op. 137. 3 Sonatinen. Instr. A.
2146 — Konzertstück D dur.
3092 — Symphonie Nr. 7. C dur.
3023 — Symphonie H moll (Unvollendete).
546 Schumann, Sämtliche Duos.
758 — Op. 9. Karneval (Hüllweck).
759 — Op. 15. Kinderszenen (Hüllweck).
3584 — Op. 15 Nr. 7 u. 8. Träumerei und Am Kamin.
833 — Op. 38. Symphonie Nr. 1, B.
3218 — Op. 44. Klavier-Quintett, Es dur.
995 — Op. 61. Symphonie Nr. 2, C.
842 — Op. 70. Adagio und Allegro.
843 — Op. 73. Phantasiestücke.
847 — Op. 94. 3 Romanzen.
1153 — Op. 97. Symphonie Nr. 3, Es.
848 — Op. 102. 5 Stücke im Volkston.
844 — Op. 105. Sonate A m.
846 — Op. 113. Märchenbilder. 4 Stücke.
834 — Op. 120. Symphonie Nr. 4, D m.
845 — Op. 121. Sonate D m.
761 — Op. 130. Kinderball.
3024 — Op. 131. Phantasie, C dur.
475 — Lyrisches und Romantisches.
3188 — Ouvertüren. Manfred u. Genoveva.
3122 Sibelius, Jean, Op. 42. Romanze in C.
2283 — Op. 44. Valse triste.
3565 — Op. 46. Melisande.
3578 — Op. 51. Nocturne aus Belsazar.
3648 — Op. 62a. Canzonetta.
3651 — Op. 62b. Valse romantique.
3000 Sinding, Op. 99. Sonate D moll.
3132 — Op. 100. Romanze, D dur.
2126 Singelee, Op. 56. Pastorale Phantasie.
2127 — Op. 123. Lohengrin-Phantasie.
1948 Sinigaglia, Op. 20. Konzert A.
2317 — Op. 26. Rapsodia piemontese.
3268 Sitt, Hans, Op. 10. Namenlose Blätter.
3598 — Op. 11. Konzert, D moll (Brodsky).
3266 — Op. 89. Drei Stücke.
3267 — Op. 97. Drei Stücke.
3269 — Nocturne, F dur.
3141/45 — Vortrags-Album I—V.
2416 Sjögren, E., Op. 47. Sonate Nr. 4. H moll.
1977.1136 Spohr, Konzert Nr. 1 (Petri). 2 (Sitt).
1974.1137 — Nr. 3 (Petri). 6 (Sitt).
1138/39 — Nr. 7, 8. Gesangszene (Sitt).
1143/44 — Nr. 9, 11 (Sitt).
2774 — Nr. 12 (Sitt).
3109 Stamitz, Konzert, B dur (Schuster).
3078 Suppé, Berühmte Ouvertüren.
1983 Tanzweisen (R. Scholz).
2520 Tartini-Becker, Teufelstrillersonate.
2797 Thomassin, Improptu Op. 64.
2798 — Violin-Sonate E moll Op. 72.

Violine und Klavier

- 4026 Tschalkowsky, Op. 35.
2794 — Album.
3681/86 — Op. 39. Kinder-Album s. mester.
1029/31 Unsre Lieblinge. Die schönsten Melodien. Leicht v. Carl. 4 Bde.
3064 Veaclini, Konzert-Sonate.
3079 Vieuxtemps, Op. 6. Air va.
3694 — Op. 10. Konzert Nr. 1.
3688 — Op. 11. Fantasia-Capric.
3080 — Op. 15. Les Arpées.
3689 — Op. 22. Nr. 3. Réverie.
3695 — Op. 31. Konzert Nr. 4.
3690 — Op. 35. Fantasia appas.
3696 — Op. 37. Konzert Nr. 5.
3691 — Op. 38. Ballade und Po.
3692 — Op. 40. Nr. 1. Romanze.
3693 — Op. 40. Nr. 2. Regrets.
3697 — Op. 40. Nr. 3. Bohémie.
3687 Album.
1478 Viotti, Konzert Nr. 22, A.
2849 — Nr. 23. G dur (David).
2850 — Nr. 24. H moll (A. V.).
2851 — Nr. 28. A moll (David).
2852 — Nr. 29. E moll (David).
3701 Vitali, Ciaccona, G moll (David).
376 Vortrags-Album I/II (Sitt).
3141/45 Vortrags-Album I/II (Sitt).
2469 Wagner, Faust-Ouvertüre.
2799 — Album a. Lohengrin.
1519 — Lohengrin-Potpourri (E.).
2332 — Lohengrin-Vorspiel.
1027 — 10 Melodien a. Lohengrin.
3093 — Isolde's Liebestod.
3372 Weber, Ouvertüren-Album.
3081 — Sonaten.
2214 Weingartner, Op. 42. Nr. 1. D dur.
2215 — Op. 42. Nr. 2. Sonate.
3533 Wieniawski, Op. 3. Souvenir.
3534 — Op. 4. Polonaise. C dur.
3535 — Op. 5. Adagio élégiaque.
3536 — Op. 6. Souvenir de Mo.
3537 — Op. 7. Capriccio-Valse.
3538 — Op. 9. Romance et Rond.
3540 — Op. 11. Le Carneval R.
3541 — Op. 12. 2 Mazurkas de.
3542 — Op. 14. Konzert Nr. 1.
3183 — Op. 15. Thema mit Va.
3543 — Op. 16. Scherzo-Tarant.
3544 — Op. 17. Legende.
3547 — Op. 19. 2 Mazurkas stiques.
3548 — Op. 21. 2me Polonaise.
3549 — Op. 22. Konzert Nr. 1.
3579 — Op. 23. Daraus: A la Zing.
3580 — Daraus: Romanze.
3550 — Op. 23. Gigue.
3551 — Kuyaviak. 2. Mazurka.
3563 — Fantaisie Orientale.
3100 Ysaye, Op. 11. Lointaine.
3407 — Op. 12. Poème élégiaque.

Violine und Orgel oder Harmonium.

- 2504 Album (Bach, Händel, Me. Schumann, Gade, C. Reinecke, Wagner).
3637 Bossi, Op. 84. Adagio, A.
2471 Reinecke, Vorspiel a. Ma.

2 Violinen und Klavier

- 2377 Bach, Konzert D moll.
3671 — 2 Sonaten, C dur, G dur.
1793 Molift, Ausgew. Stücke b.
3739 Mozart, Concertone, C dur.
3334 Pleyel, J., Op. 8. 6 leichte Duette.
2183 — Op. 48. 6 leichte Duette.

VIOLA.

- 417 Bruni, 20 Studien (Herrn).
419 Campagnoli, 30 Capricen.
2054 Gaviñes, 24 Violoncellen.
1591 Hermann, Op. 18. Konze.
3060 — Op. 22. Technische St.
3223 Klingensfeld, Violaschule.
1987 Orchesterstudien (Fr. Her).

Viola und Klavier

- 3359 Bach, 3 Sonaten (E. Na).
1668 Beethoven, Op. 17. Ho.
1669 — Violoncell-Sonaten. C.
3283 Bruch, Op. 55. Canzone.
1476.1488 Gade, Violon-Sonaten. C.
2239 Haydn, Violon.-Konz. D.
803 Joachim, Hebräische Me.
3324 — Op. 10. Variationen.
3382/83 Klengel, P., Op. 39. 6 S.
956 Rubinstein, Op. 49. Son.
846 Schumann, Op. 113. Mär.
2284 Sibelius, Jean, Op. 44.
1691 Wagner, Potpourri a. L.